



P. 60

CREATIVE MACHINE

Embroidery

INSPIRATION & TECHNIQUES FOR DIGITIZED DESIGNS

Spread the *Love*

Simple Valentines

In-the-Hoop Gifts

Heart-Shaped
Décor

Make a

*heartful
home* →

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with Redwork P. 24

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JANUARY/FEBRUARY 2019



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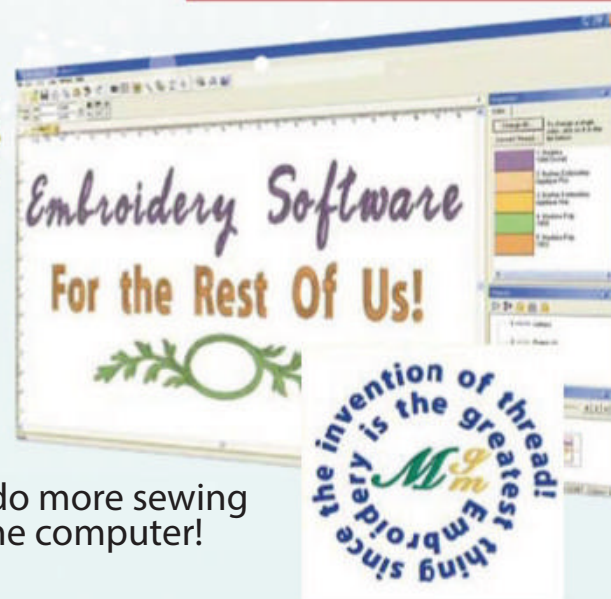
– This Issue's Inside Look –

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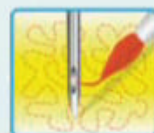


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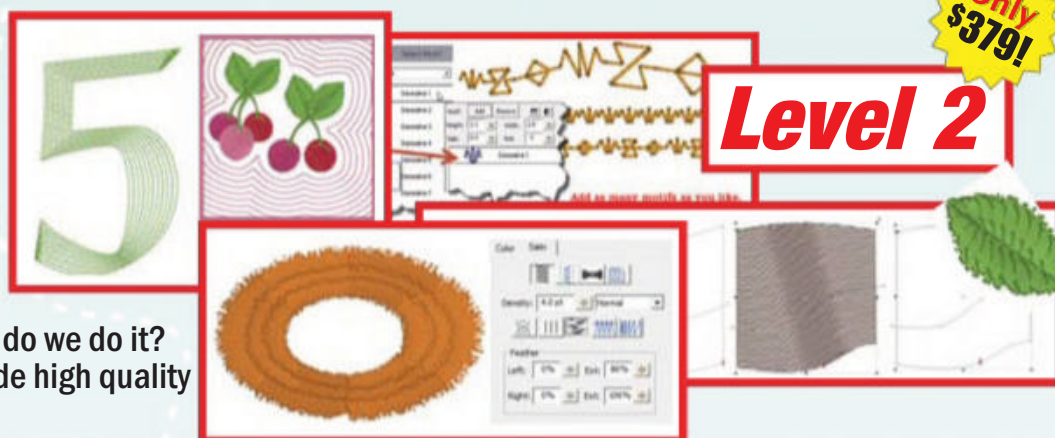


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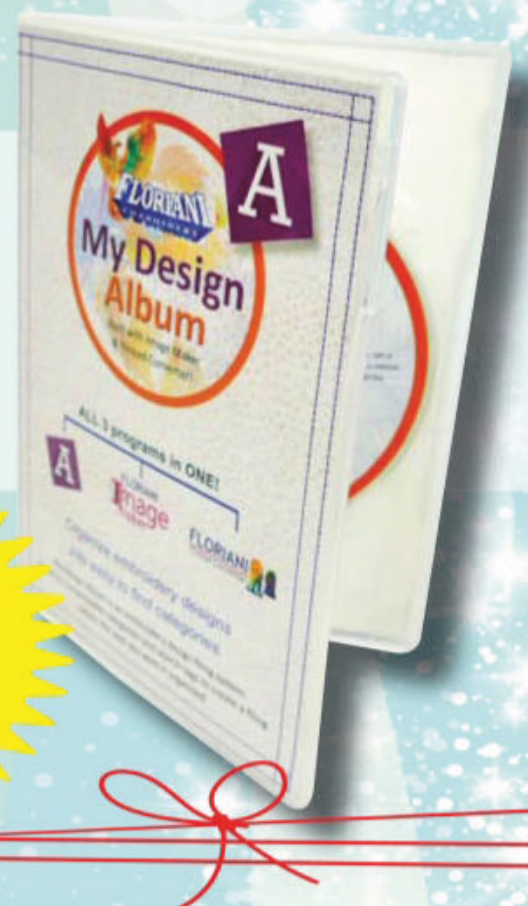
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CREATIVE MACHINE Embroidery

VOLUME 18 • ISSUE 1

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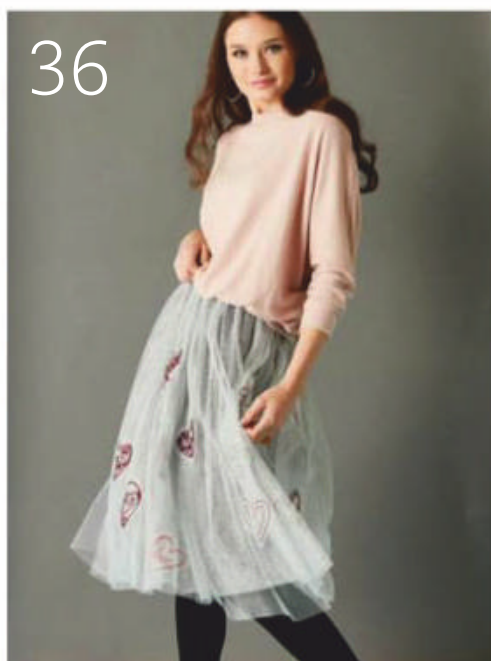


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animal clip-ons

Exclusive
collection
+ Free
Design!

a note from the editor

Dear Readers,

The holiday craziness is winding down, and we finally get to take a breath from the stress of finishing last-minute projects. Now we can focus on sewing for ourselves again! That is, until Valentine's Day rolls around.

With this issue, we've got a few simple valentines you can make to show your love for your coworkers, friends and family. The best part? The projects are made in the hoop, so you can create them assembly-line style and crank out several in one afternoon. All you need to do is gather the fabric and materials and you're off to the races.

We particularly love the new Furry Friends Fobs on page 60. We made sure to include a llama, for those of you loving that trend. Use these to tag your luggage, personalize a kid's backpack, add them to pet tags and more. They can even work as ornaments!

The little zipper pouches, also made in the hoop, are perfect for a bit of coinage or small toys to keep little hands busy at restaurants. Make these for your pals and change up the fabric print based on their interests. Inserting a zipper into a project has never been so easy!

Our embroidery machines help us do so many tasks much easier than ever before. Not only can we make entire projects inside a hoop, but we can also perform tedious sewing tasks, such as zippers, patch pockets and plackets, with the push of a few buttons. Isn't the technology great?

Enjoy spreading the love this season!

Best,
The Creative Machine
Embroidery Team



coming attractions

Spring into the March/April CME with an embroidered trench coat and embellished button-ups. Soup up your shoes with stitches, and learn how to personalize your luggage to the likes of nothing you've seen before. All this and more hits newsstands Feb. 12, 2019.



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contributors



lisa archer

("In the Hoop: Penny Pouch"—page 27) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.
picklepiedesigns.com



jennifer kempler

("Blush & Plush Clutch"—page 40) learned to sew from her mother, who let her use the sewing machine whenever she wanted and bought fabric for her next outfit. Jennifer's been sewing ever since and can often be heard saying "we could totally make that!"
jennifersewsagain.blogspot.com



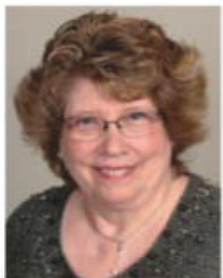
ramona baird

("Work of Heart"—page 30) is Education Director for the American Sewing Guild. She has over 15 years of both commercial and home embroidery experience.
asg.org/resources/conference



stacy schlyer

("Beret Double Play"—page 48) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.
stacysews.com



nancy fiedler

("Quilt This: Paper Piecing in the Hoop"—page 20) has served as an Educator for Janome America for 14 years and designs and writes from her studio in Dwight, Illinois, with the help of her cat Jon Snow and dog Beckett.



kate van fleet

("Boxy Lady Bag"—page 33) has been sewing for more than 40 years. She's the former owner of Kreations by Kate, a business supplying handmade pillows to nine stores in five states.



sandra geiger

("Edgy Does It Dress"—page 44) loves to experiment with a variety of fabrics and sewing machines to create new techniques and add extra pizzazz to her sewing projects.
sandrageiger.com



katrina walker

("Queen of Hearts Skirt"—page 36) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.
katrinawalker.com



meg healy

("Now Trending"—page 70) has a passion for sewing that led her to study Fashion Design in NYC where she also interned for Vera Wang as a pattern maker. She's now the editor, lead educator and face of BurdaStyle.com, the world's largest online sewing community.
burdastyle.com



REACH FOR THE STARS

IF YOU CAN DREAM IT, YOU CAN STITCH IT



URBAN
THREADS



Find this Galactic Butterfly design only at
www.urbanthreads.com

tips & tricks

LADY WITH A FAN

Point a small fan at the needle when embroidering a design that has a lot of stitches to cool down the machine.

Shirley A. R., Facebook



GREAT TAPE

To ensure hooping accuracy, place removable double-stick mounting tape on the back of the inner hoop. Stick the hoop to the fabric, centering the design. Then place the outer hoop in place along the fabric wrong side. Easily remove and reposition the inner hoop as needed.

Maxi M., Facebook



SAFE & SECURE

Use a clipboard to secure hooped fabrics when embroidering appliqué or in-the-hoop projects. The clipboard keeps the hooped layers from shifting and holds the hoop securely.

Cindy D., Facebook



Visit cmemag.com

for more techniques
and tricks to inspire
your embroidery.

SKEWER STYLUS

Use a wooden skewer as a stylus to guide fabric or float toppers near the machine needle to avoid poking fingers.

Stephanie N., Facebook



NO-SLIP GRIP

Purchase foam pencil grips and cut them to size to fit hoop screws. The grips save fingers from getting sore, making it easier to tighten and loosen the hoop.

Pamela W., Facebook



These CME fans received the book
My Doll, My Style by Anna Allen.

Send your sewing and embroidery tips to info@cmemag.com or post them on our Facebook page for your chance to win a fabulous prize. Find the book at quiltingcompany.com.

Shirley A. R., NV
Maxi M.
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 for what's new, fun and creative in machine embroidery

must haves

the latest & greatest tools & designs

1. Make scraps and leftover threads into a work of art with the **Sweet Pea Make-Your-Own Fabric In The Hoop Zipper Purse design**. The project requires one hooping and comes sized for 5x7 and 6x10 hoops. The finished purse is fully lined with no raw seams. Finally a use for all the little bits of rickrack, lace, ribbons and fabric laying around your sewing room! **(\$8, swpea.com)**



2. Learn the names of advanced colors and patterns that designers use every day with the **Helmsie Pattern and Color Learning Flash Cards**. Discover what makes damask a damask and learn how to identify indigo. The pack of 25 cards arrives in a custom-designed box and is printed on high quality, thick card stock. **(\$24, helmsiebaby.com)**

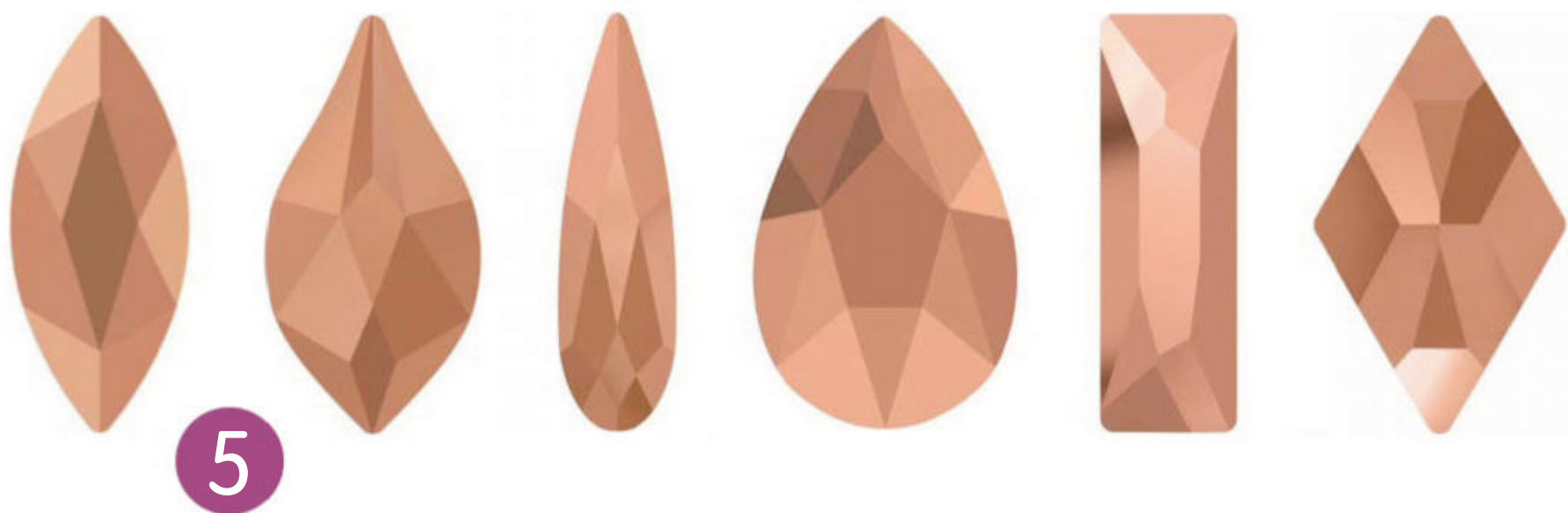
3. Stitch a cute companion from **CME's exclusive Furry Friends Embroidery Design Collection**. Stitch in the hoop, then loop the tab around a key ring or swivel clip to make a handy and decorative fob. The designs are ideal for almost any material, so they're great for testing out new techniques. The collection includes an owl, butterfly, cat, dog, llama and unicorn. **(\$4.99/design, \$24.99/ collection, interweave.com/sewing)**



4. Display your sewing injuries with pride with **Riley Blake Designs Sewing Mends the Soul Bandages**. The adhesive strips measure $\frac{3}{4}$ "x2 $\frac{3}{4}$ " and come in boxes of 40 containing four unique designs. They're sterile and latex-free so you can cover every pinprick with confidence. **(\$5.98/box, rileyblake.com)**



4

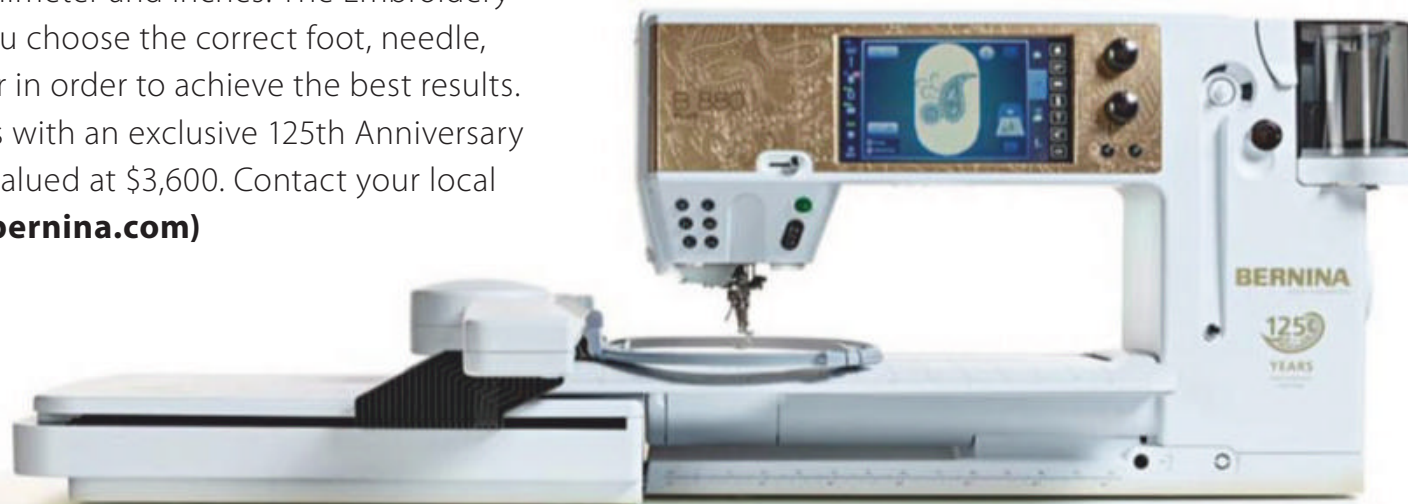


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5. Add an extra touch of glam to your date night embroidery projects with **Rose Gold Flatback Swarovski Crystals**. Rose gold is so trendy and absolutely perfect for Valentine's Day. These crystals are available in six shapes: marquise, flame, pear, raindrop, baguette and rhombus. Just be aware that these are not hot-fix crystals, so glue will be required to get this sparkle party started. **(prices vary, available from authorized distributors)**

6. Stitch in style with the **Bernina 880 Plus Anniversary Edition**. The machine has a celebratory gold 125th anniversary paisley design faceplate and comes loaded with outstanding embroidery features such as Pinpoint Placement; the ability to undo and redo steps while editing; an option to group or ungroup designs; rearrange custom design layer stitch-out sequences or toggle between millimeter and inches. The Embroidery Consultant helps you choose the correct foot, needle, thread and stabilizer in order to achieve the best results. The machine comes with an exclusive 125th Anniversary gift with purchase valued at \$3,600. Contact your local dealer for pricing. (bernina.com)

6



7



7. Basketball season is in full swing, and if you love the game, you'll adore the **Rivermill Embroidery Basketball Heartbeat Embroidery Design**. Subtler than a team logo, this fun design illustrates how important basketball is to your heart. It's great for all sorts of projects—garments, accessories and home décor. Or combine it with a logo to really get your game on. (**\$3.49**, www.rivermillembroidery.com)

8. To keep pace with the capabilities of its various embroidery machines, Baby Lock has introduced **Palette 11** software. With an improved user interface, advanced editing and digitizing tools and new stitch options including a flexible spiral stitch, this software makes every step of digitizing easier and makes it easy to create perfect embroidery projects. Contact your local retailer for pricing. (babylock.com)

8



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basic training



SEWING *set-up*

Is an unruly workspace causing you distraction and distress?
Start the year off right with these tips and tricks to get organized.

Embroidery spaces range from a table corner that must be cleared away when embroidery time is over to a closet, a desk or a whole room. No matter the size of the space, the biggest challenge is to keep it neatly organized for efficient use.

WORK AREA

Getting settled into a comfortable place to sit and embroider is the first step. Consider these steps:

- Allow a minimum of 24" under each machine for leg room. The machine bed should be approximately 30" from the floor, which includes

the 2"–6" machine bed. Allow a minimum of 36" side to side to allow adequate workspace for an embroidery machine. Consider an add-on worktable to allow more space when using the embroidery unit, but remember it will take additional space. Choose a comfortable task or office chair with adjustable height and firm backrest (for lower back support). Check for good-quality rolling casters to allow movement. Chair arms can get in the way and catch on clothing, so select one without arms or with removable arms. The Koala SewComfort chair is designed specifically with the sewist in mind and

checks all these boxes. *Note: Some people prefer to machine embroider standing up. Place the machine on a countertop or island if available.*

- In addition to the machine chair, consider adding a comfortable seat to relax in while selecting designs, doing hand work or watching a video or TV show if there is space available.
- For worktable depth, check how far you can reach without stretching.
- Furniture units specially designed for the sewist and embroiderer are available in various shapes and sizes to meet specific needs. Arrow Cabinets, Horn of America and Koala Studios all carry a wide range of cabinets to make the best use of available space. A fun feature of many of these cabinets is a sewing machine lift unit to hide and protect the machine while not in use.

- For those who regularly use more than one machine, like a sewing machine plus an embroidery-only machine or serger, check out Horn of America's "Elite" combo sewing center, which is designed specifically with the multiple machine user in mind.
- Add kitchen, bathroom or custom cabinets instead of large furniture for work and storage space. Add a countertop for workspace.
- If you can't afford to build in a countertop, consider a collapsible heavy-duty cardboard cutting table. They're lightweight and dual-purpose.
- Another workspace alternative is a large rectangular kitchen table with leaves.
- Find a spot for bookshelves—either freestanding or hanging. Fill them with books, notebooks, software, designs, boxes and organizing containers.
- Rolling drawer units, bookcases or filing cabinets can be placed under workspaces, embroidery machine spaces or aligned along a wall. Go Organize has modular pieces in a

wide range of configurations to suit any need. From shelves and slots to drawers both horizontal and vertical, they can be customized to store just about anything.

WALLS, LIGHTING & FLOORS

Select washable paints for the walls and add sewing motif stencils, murals, graphics or wallpaper for interest if an entire room is your play area. Remember to select light colors for more light reflection. Use white or light colors for the floor, walls and ceiling to get the most benefit from light. Add bulletin boards to hold ideas for future projects and must-have notions.

When selecting lighting, plan for the brightest true-color bulb possible. Opt for as much direct-to-the-embroidery-unit lighting as possible. This may be a separate lamp, an under-the-counter light or a floor fixture. Ottlite and Daylight both make floor and table lamps that utilize special technology to imitate full-spectrum natural light, allowing the eye to see to its best ability while reducing strain. For an even more personalized experience, check out Craft Optics, who make specialized prescription eyewear with magnification and a light source built right in.

Tip

Aiming a light fixture toward a light-colored ceiling greatly increases the light distribution in the room.

Anti-fatigue factor is important for the floor. Tile is hard on the feet; consider adding a rug. Hardwood and vinyl floors are easy to clean up but may be scratched and damaged by chair casters or dropping sharp objects and pins; protect these areas with anti-fatigue or vinyl mats. Carpeting is comfortable, but select low, dense pile to avoid snagging from pins. A clean, long-handled, stiff brush can be used to remove threads and scraps from a carpeted floor so they don't become tangled in the vacuum brushes.

Make sure you have enough electrical outlets for the number of machines in use. Consider waist-high outlets to alleviate excess bending. Also consider placing the embroidery unit and computer on separate outlets.

Tip

Always use a serge protector for your equipment.

STORING SUPPLIES

The more supplies accumulate, the more need for organized storage. Here are some suggestions:

- Use containers of similar size that stack easily. Use removable labels for each container; change them as contents change. Or use the new Duck Brand Pack & Track App-Based System. Combine the QR-code





CRAFTING CAVE

Add countertops, kitchen cabinets and lots of lighting, including recessed can light, pendant lights, under-cabinet lights and freestanding lamps.

- An island can double as a cutting table and sewing area.
- Cabinets hold sprays, books and software, keeping them safely away from children and pets.
- Use baskets and containers to organize supplies by category and keep within easy reach.
- Divide magazines in racks by year and keep them out for reference and inspiration.

Tip

Store thread away from heat or air conditioning vents so it doesn't dry out.

marked labels with the app to easily find any item and see what's in any box or tub with a simple scan.

- Add shelves inside a closet or purchase an armoire to provide storage. In turn, the shelves can be filled with plastic tubs of like sizes. Determine what the space will be used for and select what will fit in the width and depth. In addition, decide whether the boxes will be stacked or left one row to a shelf. Both factors influence how many shelves to install. Stacking some of the containers can afford more space.
- Shelves can also be added above doors or window frames, then used as decorative storage or filled with seldom-used items or extra supplies. Below the window, drawer units can be installed. The top of the units can provide a shelf in front of the windows to store books or decorations.
- Place shelves along walls and place tubs, decorative boxes or baskets for frequently used supplies. Doors or a curtain can be added for a more finished look. Consider purchased bookcase units as an alternative.
- Shoe cubby organizers work great for baskets, boxes or jars of supplies.
- To further divide storage spaces for miscellaneous notions, consider drawer dividers, ice cube trays, egg cartons, etc. Rockler's Lock-Align Drawer Organizer System comes with drawer liners and dividers that can be cut to size and snap firmly together for sturdy storage. Bins that snap in place complete the system.
- Clear plastic boxes and chests designed for model cars, fishing tackle boxes, hardware, makeup and craft/sewing supplies are also helpful. Creative Options carries

Tip

Place a wastebasket under the machine for trimming threads. To save them for making custom fabrics or stuffing pincushions, tape a plastic bag near the machine, or keep a small basket or tray nearby.

bins of all sizes divided to make the best use of the space. They also have some great travel totes that incorporate their boxes so you can stay organized on the go.

Thread can be stored many ways. Some embroiderers separate thread by brand or by thread weight. Others store by color, mixing brands, types and sizes and just pulling from color families as desired. Some like to sort by thread type—rayon, polyester, metallic. Any of these works equally well; the preference is personal. Here are some thread storage options:

- Use specially designed pegged racks that are wall-mounted or countertop versions. Some are decorative, others strictly functional.
- A wall or framed section of peg-board with plastic or metal hooks serves the same purpose.
- A layer of clear vinyl can keep the thread stored on racks both dust-free and highly visible. To keep sunlight from causing deterioration, use a smoke-colored vinyl or decorative fabric.
- Miniature car boxes, shoe boxes, small drawer units, antique spool chests and printer's drawers or

retail thread or floss display units work well. Label each box with colors or a range of numbers inside. ArtBin carries bins of different sizes specifically designed for holding thread on spools, cones and bobbins. They also have more generalized storage for other tools and supplies.

- A map or blueprint cabinet with narrow drawers is another piece perfect for thread storage.
- Rolling drawer racks with narrow drawers are handy to place under the sewing area, using individual drawers to store thread by type, color or brand. Arrow Cabinets Mod Thread Cabinets come with three or five pull-out thread racks for easy, convenient storage.
- Bobbins for the embroidery machine should be stored just as carefully as thread. Use a specially designed bobbin holder, flexible plastic ring, plastic box, clip, magnetic bobbin holder, ice cube trays, plastic toothbrush holders, medical bottle, embroidery floss organizer or desk drawer organizer.
- The cones and spools of bobbin thread should be stored in a separate labeled unit from the embroidery thread to avoid confusion.
- Stabilizer seems to pose the most challenge when it comes to organizing. They should be kept wrinkle free, especially the fusible types. Normally, they are purchased on a roll. Storage suggestions include a wine rack, baskets, skirt or pant hangers, planters or garden pots, under-shelf baskets, hanging purse, sweater or hat bags, stacked suitcases, antique trunks, individual drawers, shoe storage bags or over-the-door shoe organizers. Select wicker, metal or plastic baskets, plastic containers for wrapping paper or small garbage cans. Corrugated boxes with divided storage and file boxes are other options.
- Secure the ends of the stabilizer with loose rubber bands, ribbons or hair ties. It's important to label the type—cut-away, tear-away, adhesive, etc. Tuck the product label inside the roll of stabilizer. Always place water-soluble stabilizers in zipped plastic bags, away from heat, humidity and sunlight.
- Arrange spray cans neatly on a shelf away from a heat source or the sun, in a basket, milk crate or fruit box. A spray station made from a box can be set up in a separate area and decoratively covered when not in use.

Tip

Mount several paper towel roll holders on the wall for the most commonly used stabilizers.

- Organize needles by type and clearly label them. Specially designed containers are available that identify the needle currently being used. Or store needles in one of the organizers found in automotive or craft sections with many small drawers, an antique sewing machine drawer or a small basket with labeled baby food jars or larger pill boxes. Include one container with a slit cut in the lid to hold used and broken needles, then tape closed and discard when full.
- Scissors and rotary cutters can be neatly organized for quick identification.
 - Store on the work/cutting surface in a decorative basket or sewing machine drawer.
 - For a collection of several types, a small three-to-four drawer unit can sit on top of the surface, neatly labeled and lined with flannel or felt to help eliminate movement and damage.
 - Hang scissors, tweezers, screwdrivers, etc. from a magnet strip, folding mug rack or round kitchen tool organizer placed on a lazy Susan.
 - Arrange them on a magnetic tray (found in the auto section).




- Rulers can be placed in a specially designed quilting ruler rack or file or hung on a wall, on a cabinet hook or placed on the work surface.
- Miscellaneous supplies can be stored in a canvas tool holder made for a five-gallon bucket. Place supplies in the pockets in stabilizer and hoops in the bucket.
- Hooks on the wall, over-the-door hangers for multi-pocket storage can be used to hold stabilizer, notions or display samples.
- Store embroidery hoops in a large drawer unit or hang over-sized hoops from a decorative hook, on the pegboard behind your machine or from a decorative and functional pot/pan hanger.
- Place permanent colored markers and marking pens in a toothbrush holder, glass or mug to keep them close at hand.

INFORMATION STORAGE

Organize designs and learning materials so they are available when needed.

- Embroidery designs can be stored on a computer hard drive, external hard drives, flash drives or even CDs. Organize flash drives in boxes or decorative machine drawers.
- Organize designs in subdivided categories, creating folders within folders in whatever method makes sense to you.
- Magazines can be stored by title in binders, boxes, garden planter boxes, plastic magazine holders or a Go Organize module with vertical slots or drawers. Place an index in a clear page protector and tape to the front of the holder. If yearly indexes aren't available, photocopy the index from each issue, placing them in a notebook for easy reference.

Label the box or binder with the dates included.

- Books can be organized alphabetically by topic, title or author. Keep a list on the computer for easy searching, or use a simple index card.
- Instructional manuals such as store handouts, class notes, magazine articles and informational printouts from the internet can be filed in a notebook, file box, rolling cabinet or file cabinet by topic in a neatly labeled folder. Keep another set of folders for project inspiration clippings.
- Save software packaging information in a notebook in clear plastic page protectors with the date, website and serial numbers noted. Store the CDs in a plastic storage case, a CD rack or drawer. These can be numbered to correspond to the packaging in the notebook. 

RESOURCES

Arrow Sewing Cabinets:

sewing furniture; arrowcabinets.com.

ArtBin: organization & storage; artbin.com.

CraftOptics: orasoptic eyewear; craftoptics.com

Creative Options: organization & storage; creativeoptionscrafts.com.

Daylight: lighting solutions; daylightcompany.com.

Duck Pack & Track: app-based labeling, storage & locating system; duckpackandtrack.com.

Go Organize: storage furniture; go-organize.com.

Horn of America: sewing furniture; hornofamerica.com.

Koala Studios: sewing furniture; sewingandcraftclub.com.

Ottlite: full-spectrum lighting; ottlite.com.

Rockler Lock-Align Drawer Organizer System: customizable drawer division; rockler.com.

EMBROIDERY MACHINE STORAGE

An embroidery machine should be stored away from direct sunlight and heat. Wheeled, padded cases are available for moving the entire machine to classes, clubs or just to store when space is limited and the machine must be put out of sight when not in use.

The embroidery unit also needs special care. When not in use, find a shelf, the original packaging or a specially designed storage unit to keep it safe. It's also important to pack it properly when traveling. Special cases are available for some brands of embroidery units. Check with your local dealer for information.



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quilt this

PAPER PIECING

in the hoop

BY NANCY FIELDER

Paper piecing allows you to use intricate pieces to create interesting blocks. Combine paper piecing and the embroidery machine for a faster and more accurate end result.

START SMALL

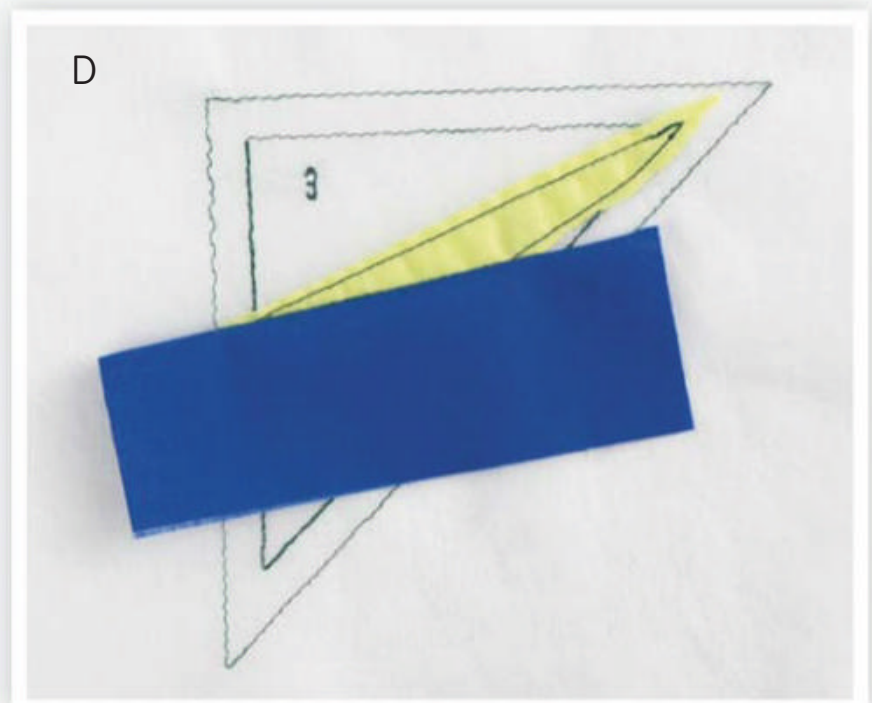
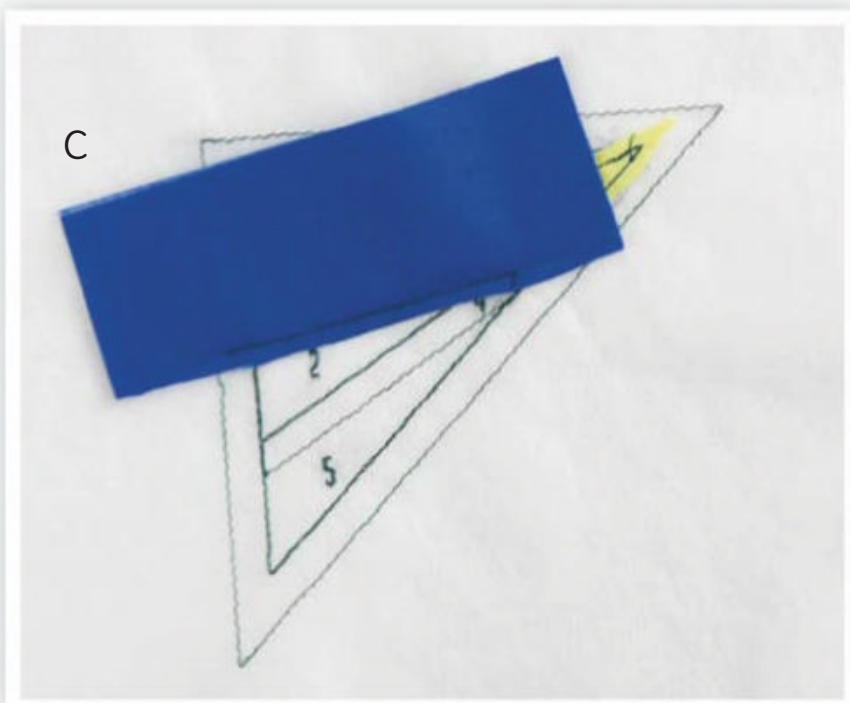
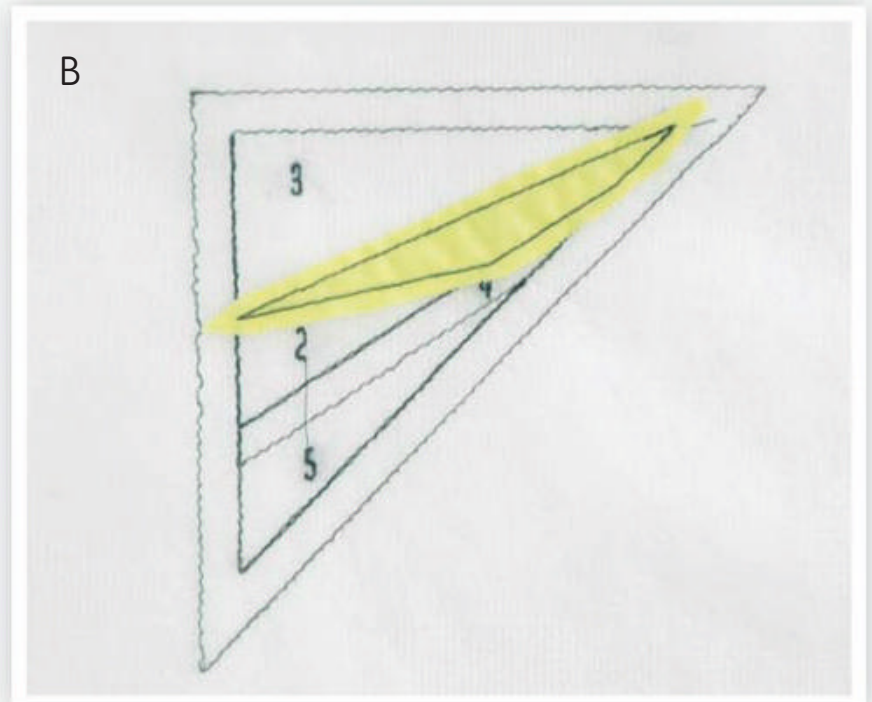
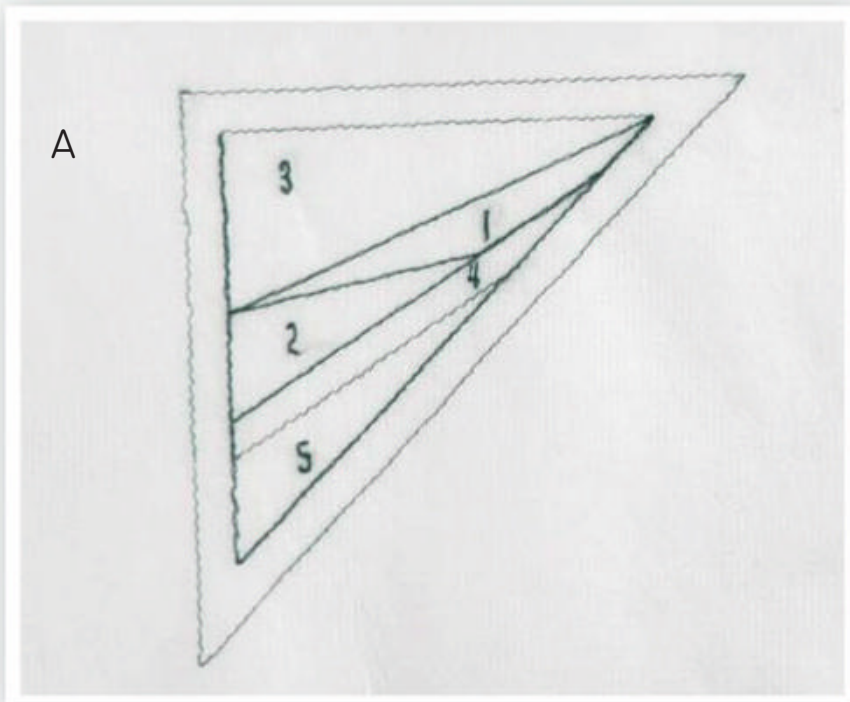
Paper-pieced postcards, mug rugs and potholders are a fun way to get started with paper piecing on an embroidery machine. Start small before working up to table runners, wall hangings and quilts. The basic steps, however, are the same.

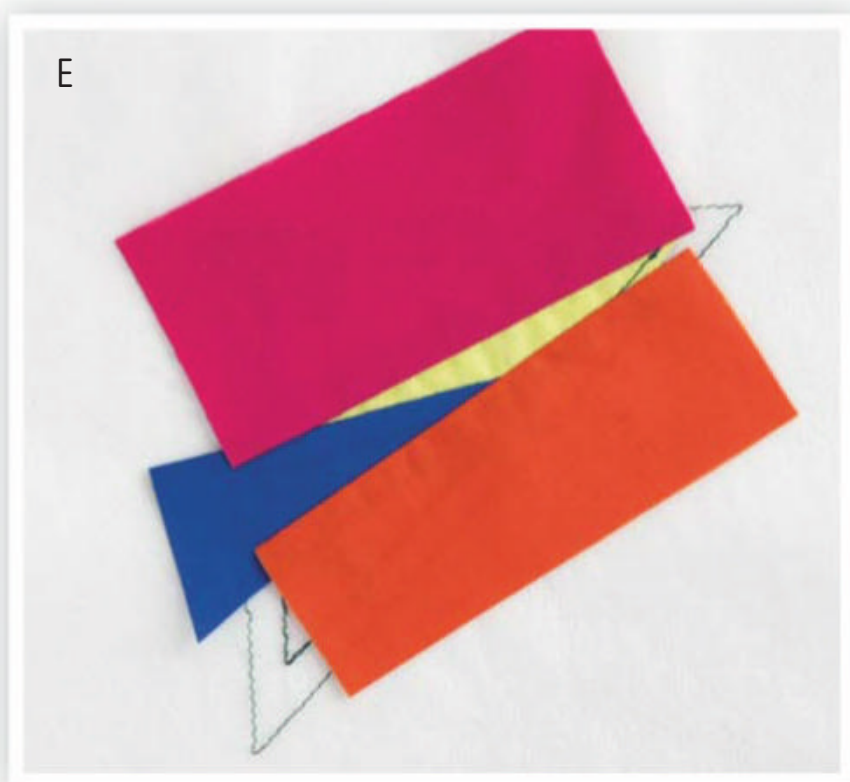
- Place a square of lightweight cut-away stabilizer in the hoop. Thread the machine and bobbin with all-purpose thread.

- Stitch the first layer to create a map of the entire design **(A)**.
- Lay the first fabric selection over the number 1 position and stitch in place. Trim about $\frac{1}{8}$ " around the outside stitching **(B)**.
- Place the second fabric selection over the first, right sides together, lining up the raw edge with the edge of number one along the

position 2 stitching line; stitch the next step **(C)**.

- When the stitching is complete, fold the fabric to the right side and use a pressing tool or your finger to press the fold in place **(D)**. Use a glue stick to add a small amount of adhesive to hold the fabric in position. Stitch the next step to sew the tacking line.





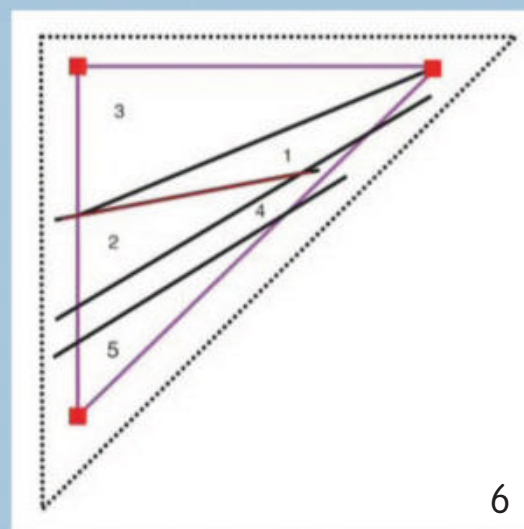
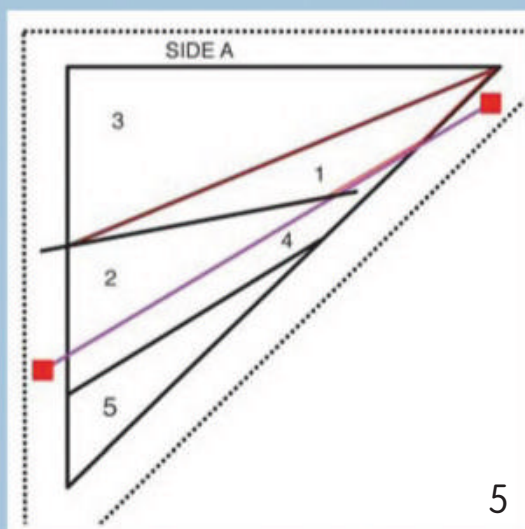
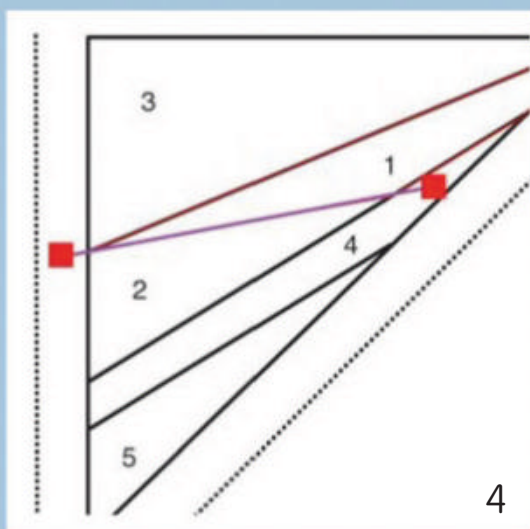
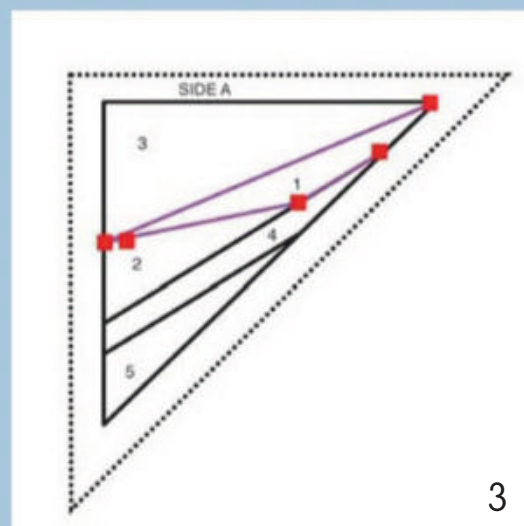
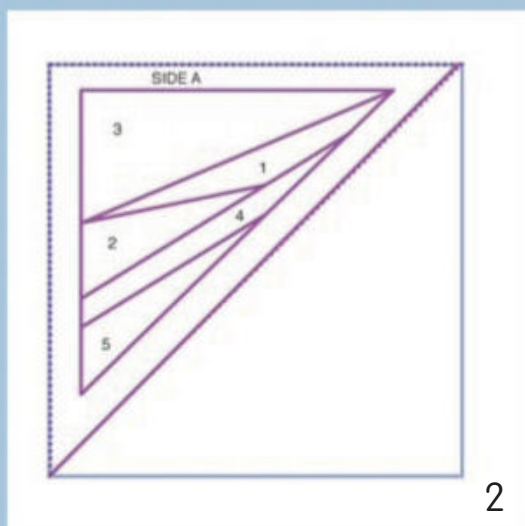
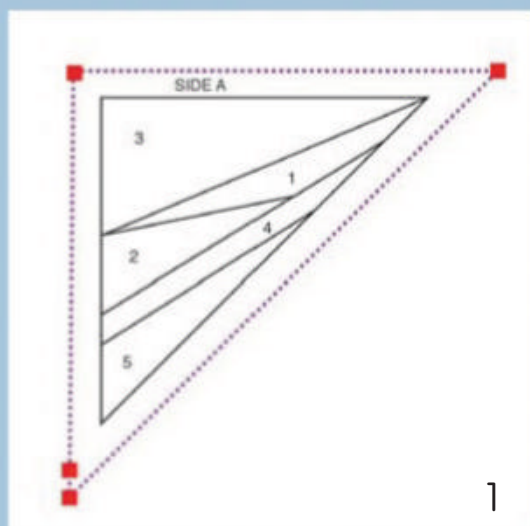
- Continue adding each piece, trimming away excess fabric as needed **(E)**.
- Once all the pieces have been stitched, press and trim the square on the outer cutting line. **(F)**

DESIGNS

Pieced block: Milky Way Block by Jen Sorenson; janome.com

Table runner: Moonlight Nightscape Collection from OESD; embroideryonline.com





DYO (DIGITIZE YOUR OWN)

Digitizing a paper-pieced block is a fairly simple process.

- Bring artwork of your chosen block into digitizing software.
- Create a cutting line of the block **(1)**.
- Use the same color thread as the cutting line and set the stitch length to 3mm. Draw all the interior lines to create a “map” and add the number sequence for easy reference **(2)**.
- Choose a new color, set the stitch length to 2.4mm and create a stitching line around all sides of number 1 position **(3)**. This line will stitch the first piece in place.

- Choose a new color and create a stitching line for number 2. Make sure to draw the line so it extends $\frac{1}{8}$ " past the next lines **(4)**.
- Choose a new color and create a tacking line in the next position, making sure to extend $\frac{1}{8}$ " past the next lines **(5)**.
- Duplicate this line and change the color to create a stitching line for the third piece.
- Repeat this step, creating a tacking and stitching line for each layer and changing colors to create stops.
- For the final color, draw the outer stitching line placed approximately $\frac{3}{8}$ " inside the cutting line **(6)**.

heirloom effects

Redwork

Collectors, quilters and crafters alike love the iconic and distinctly Americana red-on-white look of redwork embroidery. Find out more about this line-art embroidery style.





REDWORK HISTORY

Redwork was most popular from the 1860s through the early 1900s. During that time, redwork patterns were often printed in magazines and newspapers. Muslin swatches pre-stamped with a redwork design were sold for a penny and called “penny squares.” Redwork was so popular, penny squares were sold as souvenirs at events, such as the 1901 World’s Fair.

Red thread was traditionally used because it’s colorfast, making it suitable for a variety of projects, such as table linens, towels and handkerchiefs.

MODERN INTERPRETATIONS

Redwork is still very popular in both hand and machine embroidery and is used for virtually any project type. Redwork designs are appealing because they’re line-art designs that stitch quickly. With a few

redwork designs in your collection and some ready-made items, such as kitchen towels, aprons or potholders, you’ll always be ready for last-minute gift-giving.

Redwork embroidery designs are widely available and encompass many themes, including floral, domestic and patriotic designs. Modern themes, such as fashion and pop culture, are also available in the traditional redwork style.

Redwork designs are often used to commemorate events, people and seasons, as shown on the featured wall hanging on page 24.

DESIGN OPTIONS

Redwork designs typically look and stitch best on high-quality woven fabrics. Flour-sack towels or quilt-grade cotton are often used for redwork projects, such as kitchen linens and quilts.

Redwork designs are usually digitized as double- or triple-stitch outlines. Many redwork collections are clearly identified as redwork or penny squares. Or look for keywords such as “linework” or “bluework” when searching for embroidery designs. Double- or triple-stitch outline quilting designs can also serve as redwork designs.

Create a redwork design by modifying an existing design. Stitch only the design outline. Sometimes the outline creates a complete line-art design, as shown on the featured table runner at left.

Test-stitch first to ensure the outline provides the complete image desired.

Hoop the fabric with a piece of lightweight tear-away stabilizer, providing just enough support for a smooth, even design. Once the design is complete, carefully tear away the stabilizer beyond the design perimeter. Hold the stitches between your fingers as you remove the stabilizer to prevent the stitches from distorting.

If the chosen design is very intricate, use water-soluble stabilizer, as removing tear-away stabilizer from small stitching areas is difficult. Hoop a single layer of heavyweight water-soluble mesh stabilizer with the fabric. Once the embroidery is complete, completely wash away the stabilizer following the manufacturer’s instructions.

QUILTING APPLICATIONS

Use redwork designs to quilt fabric layers together for a unique look, as shown on the featured pillow at right. Sandwich lightweight batting between the backing upper fabric; pin the design area perimeter to secure. Hoop the layers and stitch the design.


This technique works with most redwork designs. Keep in mind areas of the design that have other stitch types, such as fill stitches and satin stitches, that aren't ideal for quilting multiple fabric layers.

THREAD

Always use colorfast thread to avoid fading and bleeding onto the fabric. Cotton thread offers the most traditional look; however, polyester embroidery thread is commonly used for machine-embroidered redwork because it's durable, colorfast and easy to use.

For a hand-embroidered look, choose a 30-wt. cotton thread. Test-stitch first when using heavyweight thread, as designs are usually digitized for an industry standard 40-wt. thread. Or choose a standard polyester embroidery thread. Many redwork designs are digitized as a triple stitch to make 40-wt. thread stand out.

If the chosen design is a single or double stitch, modify it in embroidery software to achieve a heavier look by changing it to a triple stitch design. Or if software isn't available, stitch a single-stitch design twice.

Because redwork designs are line-art only, use a thread color in high contrast to the background fabric, such as white thread on dark fabric or navy thread on cream fabric. 



DESIGNS

Pillow: Bernina Design Studio, Redwork Flowers 1 (collection #11941); berninadesignstudio.com

Table Runner: Embroidery Online, Southwest 1 (collection #10010); embroideryonline.com

Wall Hanging: Bernina Design Studio, Redwork for Children 1 by Betty Alderman (collection #47641); berninadesignstudio.com

in-the-hoop

Penny Pouch

BY LISA ARCHER

Stitch a sweet zipper case to hold coins, keys, USB drives and more. This simple in-the-hoop design is perfect for a beginner — no tricky zipper insertion steps required!





MATERIALS

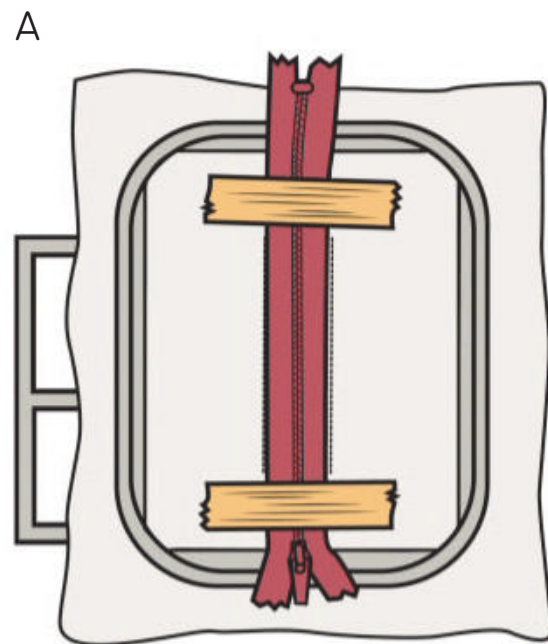
- + Four 5" squares of cotton fabric
- + Tear-away stabilizer
- + Two 2½"×4½" rectangles of fusible web
- + 7"-long or longer zipper
- + 3" length of ¾"-wide ribbon
- + Key ring
- + All-purpose thread

PREPARE

- Fold one fabric square in half with wrong sides together; press.
- Open the fold and sandwich fusible web inside. Fuse according to the manufacturer's instructions.
- Repeat to fold and fuse one remaining fabric square.

EMBROIDER

- Download the ITH Penny Pouch embroidery design from cmemag.com/freebies until Feb. 28, 2019. Find the design after the expiration date at interweave.com/sewing.
- Hoop a piece of stabilizer.
- Stitch step one to create a placement line on the stabilizer.
- Center the zipper right side up and vertical to the placement line, with the zipper pull toward the hoop lower edge. Make sure the zipper pull falls outside the lower placement line. Tape in place at both zipper ends **(A)**.
- Embroider step two to tack down the zipper.





ITH ZIPPERS

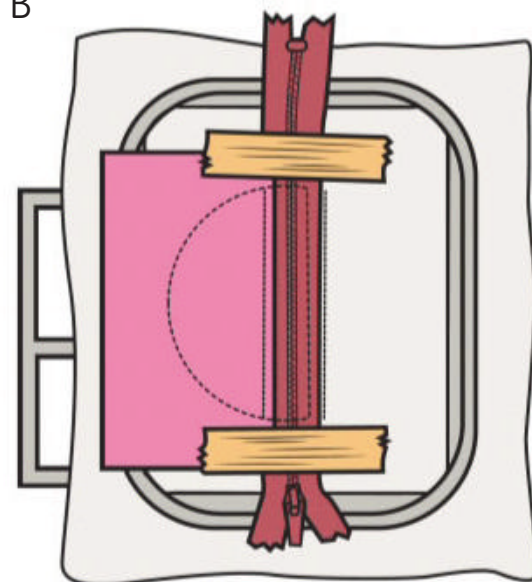
Did you ever dream zippers could be so easy? This project was designed for a beginner in mind, with exposed seams inside to keep the project easy and approachable. Now that you've gotten your feet wet with an easy ITH zipper project, look for other zipper bag designs that are fully lined and have no exposed seams, most of which require placing fabrics on the front AND back of the hoop.

- Place one folded square fold edge about $\frac{1}{8}$ " from the left zipper edge. Tape in place. Stitch step three to tack down the fabric **(B)**.
- Place the remaining folded square fold edge $\frac{1}{8}$ " from the right zipper edge. Tape in place. Stitch step four to tack down the fabric.
- Unzip the zipper $\frac{2}{3}$ of the way.
- Fold the ribbon in half and center it over the project lower edge, aligning it vertically with the zipper. The fold of the ribbon should face the project center and the raw edges should extend $\frac{1}{2}$ " below the lower stitching line. Tape in place **(C)**.
- Place the two remaining fabric squares with wrong sides together over the project and tape in place. Embroider step five to complete the project stitching **(D)**.
- Remove the project from the hoop and remove all tape. Tear away the stabilizer from the project wrong side.
- Trim around the project, cutting close to the outer stitching line.
- Turn the project right side out through the zipper; press. 🌀

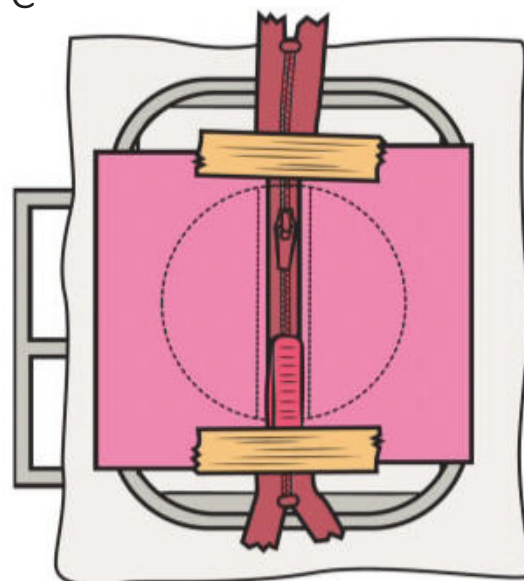
DESIGN

Download the ITH Penny Pouch embroidery design from cmemag.com/freebies until Feb. 28, 2019. Find the design after the expiration at interweave.com/sewing.

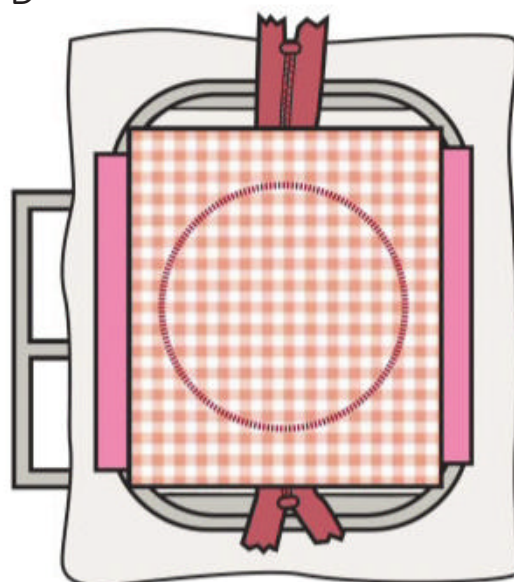
B



C



D







work of **HEART**

BY RAMONA BAIRD

Love is in the air this season, so add matching décor to your home with an easy-to-make wreath adorned with a variety of freestanding lace hearts.

MATERIALS


- + Stabilizer: fabric-like water-soluble & liquid fabric (optional; See “Sources.”)
- + Thread: cream & red embroidery
- + Pip-berry heart-shaped wreath
- + Hot glue gun & glue sticks
- + FSL heart designs (See “Designs.”)

EMBROIDER

- Download the FSL heart designs from cmemag.com/freebies. Load the designs onto the machine.
- Thread the needle and bobbin with cream embroidery thread.
- Hoop two pieces of fabric-like water-soluble stabilizer. Place the hoop onto the machine. Embroider the first heart design, changing thread colors as needed.
- Remove the hoop from the machine and the stabilizer from the hoop. Trim away the excess stabilizer close to each design perimeter.

- Repeat to embroider as many hearts desired.
- If desired, group as many designs as possible to fit into one hooping, making sure to leave approximately ½" between each design perimeter. For accurate registration, do not color sort **(A)**.
- Remove the remaining stabilizer according to the manufacturer's instructions, but only rinse enough stabilizer to open the holes in the lace. The majority of the stabilizer should remain within the heart to maintain a stiff hand. Use a terry-cloth towel or paper towels to blot away excess water; lay flat on a clean towel to dry.
- If too much stabilizer is removed, spray the heart with liquid fabric stabilizer to stiffen the pieces; lay flat on a clean towel to dry.

CONSTRUCT

- Gently pull the pip-berries away from the wreath as desired.
- Audition the FSL hearts over the wreath as desired. Once satisfied with the placement, attach the hearts to the wreath using hot glue. 



DESIGN

Download the FSL heart designs from cmemag.com/freebies until Feb. 28, 2019. Find the designs after the expiration date at embroiderydesigns.com.

SOURCE

Terial Magic carries Terial Magic Liquid Fabric Stabilizer: terialmagic.com.

A



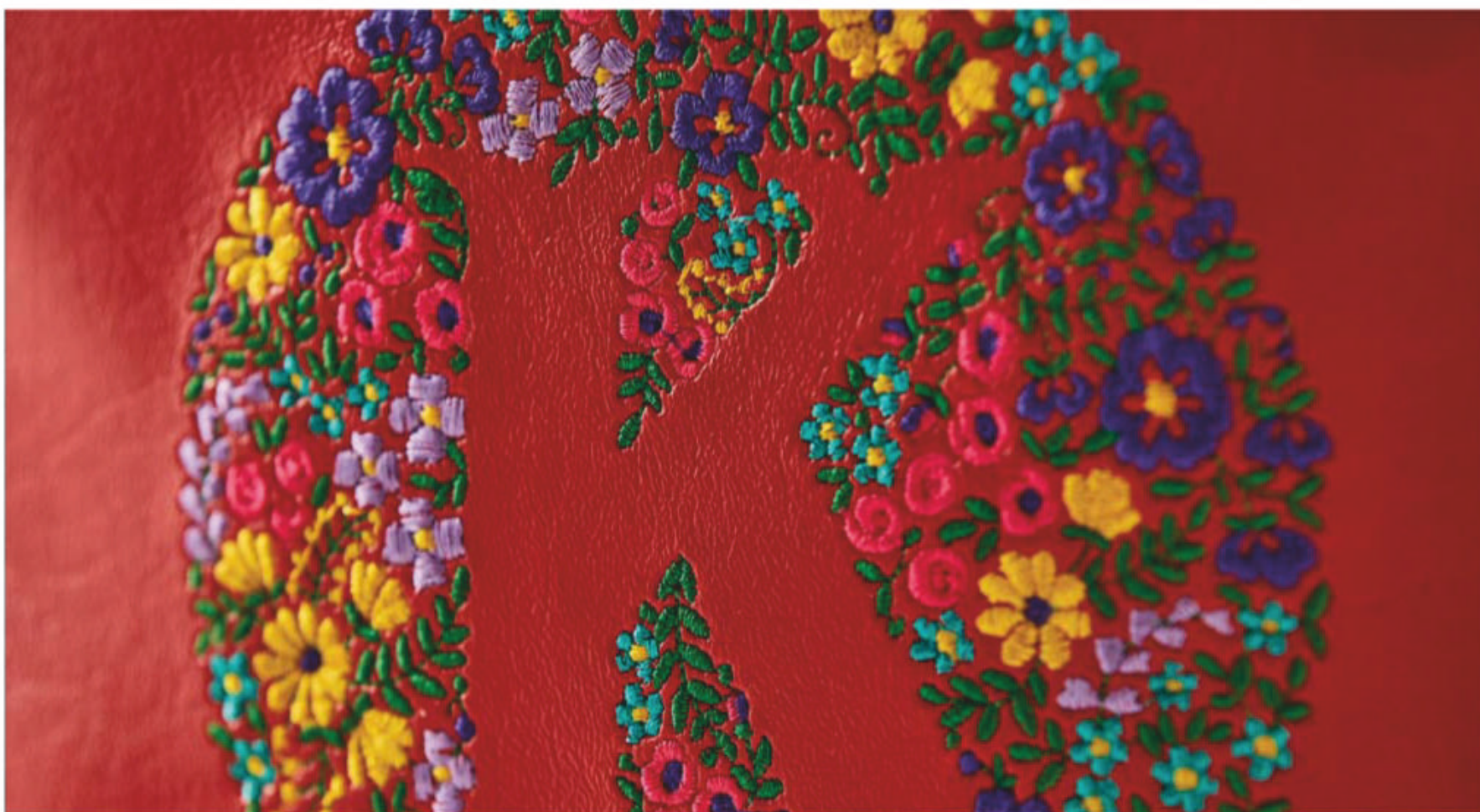
Download the FSL heart designs from cmemag.com/freebies until Feb 28, 2019. Purchase the designs at embroiderydesigns.com after the expiration date.

Boxy Lady Bag

BY KATE VAN FLEET

Stitch a sturdy travel bag to hold toiletries, jewelry or makeup for your next adventure. Embroider the bag with a beautiful letter or monogram and add an optional strap for easier handling.





MATERIALS

Materials listed are enough to make one 4"×10¾"×11¼" bag.

- + ½ yard each of heavyweight faux leather & cotton lining fabric
- + Heavyweight cut-away stabilizer
- + Temporary spray adhesive
- + Binder clips or Wonder Clips
- + 13" zipper with metal teeth
- + Topstitch or denim needle
- + Thread: embroidery & matching all-purpose
- + Hand-sewing needle
- + Two 1" swivel clips (optional; for strap)
- + Large-scale embroidery letter (approx. 5.62"×5.67"; see "Designs.")

PREPARE

- From the faux leather and cotton fabric, cut two 10"×12" rectangles for the front and back, three 5"×11" rectangles for the sides and two 2¾"×12" rectangles for the zipper flanges.
- From the faux leather, cut two 1½"×4½" rectangles for the loops.
- If making the strap, cut one 3"×11" rectangle from the faux leather.

EMBROIDER

- Hoop a piece of heavyweight cut-away stabilizer. Spray the stabilizer with temporary adhesive. Place the front rectangle right side up on the stabilizer, centering the rectangle in the hoop.
- Load the design onto the machine. Embroider the design, changing thread colors and clipping jump stitches with each thread change.
- Remove the stabilizer from the hoop. Cut away the stabilizer beyond the design edges.

CONSTRUCT

Use ½" seam allowances unless otherwise noted.

- Stitch the faux leather sides to the front, stopping and starting ½" from each corner. Orient the design so the upper edge is left free for the zipper and zipper flanges.
- Stitch each zipper flange to the zipper tape edges. Trim the faux leather seam allowance to ¼". Partially open the zipper.
- Fold the faux leather loops in half lengthwise with wrong sides together; finger-press. Unfold, and then fold each long end toward the center foldline; refold along the center, encasing the raw edges. Topstitch each loop using a new sharp needle.
- Use clips to secure the ends of one loop along each faux leather side-piece upper edge.



STRAPPY

Create a handy strap to make your bag even more tote-able.

- Fold the 3"×11" faux leather rectangle in half lengthwise; finger press. Unfold and fold ½" in on each long side; finger press. Refold along the center, encasing the raw edges, and clip in place. Topstitch ⅛" from the edge on both long sides.
- To attach the swivel clips, fold each end 1½" through the clip loop and topstitch with the raw edge on the underside of the strap using two or three rows of stitching.

If desired, a lining fabric strip can be added to the underside of the strap. Cut a 1¾"×7½" lining strip. Fold each short end to cover the raw edge and stitching and clip in place. Fold each long edge to the stitch line and pin in place. Secure with hidden hand stitching.




- Stitch the zipper side to the front, back and side upper edges with right sides together, sandwiching the loop ends with the stitching. Clip the corners. Turn the outer bag right side out.

- Stitch the lining sides to the lining front and back. Fold one long edge of each lining zipper flange ½" toward the wrong side; press, and then topstitch. Stitch the opposite flange long edges to the lining front and back rectangle upper

edges with right sides facing. With right sides together, stitch the short flange edges to the lining side edges where they meet (there will be a ½" gap). Fold the remaining free side-piece upper edge ½" toward the wrong side; press.

- Don't turn the lining right side out. Insert it into the faux leather bag with wrong sides together. Pin the folded flange edges to the zipper tape edges, exposing the zipper teeth between the flange gap.

- Using a hand sewing needle, slipstitch or ladder stitch the lining zipper flanges to the outer-bag zipper tape. Or use running stitches and follow the previous topstitching.

- Smooth the bag by hand to push the lining corners into the outer corners. 

DESIGN

K monogram: Liberty Alphabet;
marthapullen.com

queen of hearts SKIRT

BY KATRINA WALKER

Stitch up a fun and flirty party skirt using sparkly metallic mesh and embroidered appliqués.





DESIGN CHOICE

Believe it or not, mesh is a suitable foundation for lightweight embroidery. As long as the embroidery design is of moderate density, the mesh structure is sufficient to support the embroidery. Denser designs or those using a wider satin stitch require additional layers of stabilizer to ensure an accurate stitchout.

Consider the drape of the skirt when choosing the design. In order to maintain volume, it's essential that the individual embroidery designs are lightweight to not weigh down the skirt layers. The featured sample showcases approximately 4"-square heart designs with lightweight fills and narrow satin columns to add decorative whimsy without sacrificing drape and movement.

WHY APPLIQUÉ?

Embroidering designs onto a mesh backing is a great alternative to stitching them directly onto fabric. As long as adequate stabilizer is used, mesh supports most light- to

moderate-weight embroidery designs. The greatest advantage to creating mesh-backed embroidery as an appliqué is the ability to embroider designs without worrying about possible mistakes ruining the project. The appliqué approach also allows placement of embroidery in garment areas that are often difficult to hoop. As a bonus, it allows for a change in design placement, or even removal of the embroidery designs from the garment, with relative ease.

The featured skirt consists of two mesh layers, with embroidery on both. Although this could be planned in advance for direct embroidery, it's much easier to determine the ideal design placement on the finished skirt. This is especially true because the skirt is gathered, as it's not always possible to perfectly predict where a design will fall after gathering. Placing the embroidery as individual appliqués after garment construction eliminates the guesswork, and due to the nature of mesh, the embroidery backing is virtually invisible.

STABILIZING & STITCHING

Mesh fabric is relatively delicate, and so it's not recommended to hoop the mesh itself. Instead, hoop a self-adhesive water-soluble stabilizer, and then place the mesh onto the sticky surface. Add a layer of water-soluble topper over the mesh, and smooth into place. Using a water-soluble topper helps to protect the mesh from any possible abrasion during the stitchout and helps to further secure it. For the designs used on the featured skirt, these two layers of water-soluble stabilizer were adequate to support accurate stitching. When using a design with heavier fill areas or wide satin-stitch columns, use a floating layer of water-soluble stabilizer under the hoop to ensure adequate stitch support.

Because of the sheer nature of the fabric, use only water-soluble stabilizers to ensure the finished result will be sheer.

Party Skirt

MATERIALS

- + Metallic silver mesh netting (amount depending on desired length + ½ yard)
- + ¼ yard of silver silk doupioni
- + Stabilizer: self-adhesive fabric-like water-soluble & water-soluble topper
- + 1" elastic (enough to cut to waist size minus 2")
- + Thread: all-purpose, embroidery & metallic
- + Walking foot (optional)
- + Zipper or appliqué foot (optional)
- + Press cloth
- + Dental floss
- + Moderate density heart-shaped embroidery designs (approx. 4"x4"; see "Designs")

EMBROIDER

- From the mesh fabric, cut ½ yard. Hoop and prepare as described on page 37.
- Load the embroidery design, place the prepared hoop onto your embroidery machine and stitch out the design. If the mesh shifts between the stabilizer layers, use the machine's basting function to tack it into place. After embroidery, carefully cut away the stabilizer beyond the design, being careful not to cut the mesh. For ease, use a craft knife with the design still in the hoop.
- Continue to embroider design motifs until you have 20 designs to work with, making sure to leave at least 1" between each motif. Gently remove the stabilizer from the embroidery designs following the manufacturer's instructions; lay each design flat to dry.



- Use a pair of pinking shears to pink around the edge of each design motif, leaving at least ¼" beyond the design.

CONSTRUCT

- Determine the desired skirt length. Mesh doesn't fray, so it's perfectly acceptable to leave the hem raw; in this case, don't include hem allowance.
- Cut four mesh rectangles measuring the desired length x the fabric width. This makes a very full skirt; adjust the width for a less full skirt. Designate one side of each rectangle as the right side. Designate edges cut to the desired length as the side seams.
- Stitch two rectangles along the side seams using a narrow zigzag stitch and a walking foot, if available. Carefully press open the seams using a press cloth to prevent melting. Test first using scraps to determine a safe iron temperature.
- Repeat to stitch a second layer.
- Measure the hips at the widest point; if the waist is wider than the hips, use that measurement instead. Add 3" to the measurement and designate as the waist length.
- Zigzag stitch over a piece of dental floss along the skirt upper edge. Pull the floss to gather the skirt to approximately the waist length. Repeat to gather the remaining layer.
- Place the two layers together, one inside the other, and baste along the gathered edge.
- From the silk dupioni, cut a waistband casing rectangle measuring 3½" x the waist length. Stitch the short ends together to form a loop.

Stitch one raw edge of the loop to the skirt upper edge using a ½" seam allowance. Keep the gathers evenly distributed during stitching.

- Cut a piece of elastic to fit the waist snugly, approximately the waist measurement minus 1". Stitch the elastic ends together to form a loop.
- Press the remaining waistband raw edge ½" toward the wrong side. Place the elastic loop inside the waistband-casing loop, and then fold down the waistband casing to enclose the elastic. Adjust the waistband folded edge to extend just beyond the previous waistband casing stitching. Stitch in the ditch to complete the waistband, taking care not to catch the elastic in the stitching and adjusting the gathers as you sew to keep the waistband flat. Topstitch the upper-waistband casing edge, keeping the elastic free from the stitching.

EMBELLISH

- If a dress form is available, place the skirt on it. If not, hang the skirt as straight as possible.

- Pin slightly less than half of the appliqués onto the under layer as desired. Pin the remaining embroidery design appliqués onto the over layer as desired, paying attention to the design arrangement through both layers. The goal is to have the design appliqués evenly distributed and not overlapping.
- Set the sewing machine for a zigzag stitch. Stitch the appliqués into place, using a matching metallic thread and sewing as close to the embroidery as possible. If desired, install a zipper foot or appliqué foot to make this easier. 

DESIGN

Hearts: Husqvarna Viking #269 With All My Heart; svpworldwide.com

SOURCES

Pfaff provided the Creative Icon Embroidery and Sewing Machine: pfaff.com.

Sulky of America provided the Metallic 40 and Rayon 40 embroidery threads, the Solvy water-soluble topper and the Sticky Fabric-Solvy water-soluble stabilizer: sulky.com.





blush & plush **CLUTCH**

BY JENNIFER KEMPLER

Create a chic crushed velvet clutch with a dimensional freestanding embroidery design, perfect for date night.

MATERIALS

- + 1/3 yard each of crushed velvet fabric, coordinating lining, fusible foam stabilizer & light- or mediumweight fusible interfacing (See "Source.")
- + Matching all-purpose thread
- + 3/4" square magnetic snap
- + Press cloth
- + Point turner
- + Hand sewing needle
- + 3D freestanding embroidery design (approx. 3.90" square; see "Design.")

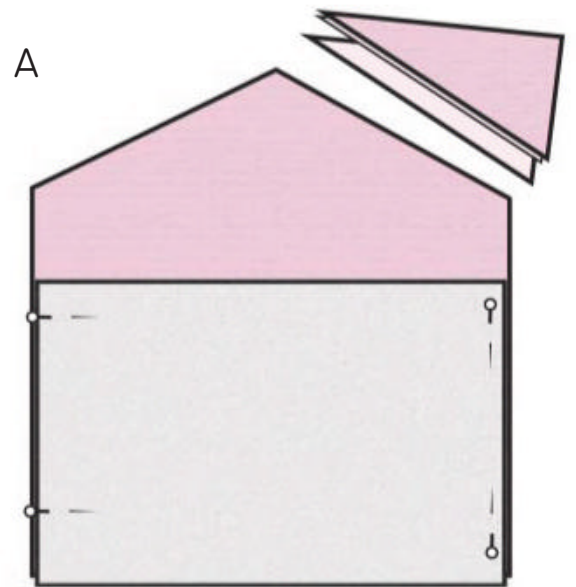
PREPARE

- From the crushed velvet, lining, foam stabilizer and interfacing, cut one 12"x20 3/4" rectangle each.
- Fuse the foam stabilizer to the velvet rectangle wrong side, following the manufacturer's instructions. Designate as the exterior rectangle.
- Repeat to fuse the interfacing to the lining rectangle wrong side.

CONSTRUCT

- Position the exterior rectangle right side up on a flat work surface. Designate one short end as the upper edge. Mark the vertical center along the upper edge.
- Mark 3" from each upper edge corner along each side edge. Draw a diagonal line from the center mark to the left edge mark.

- Repeat to draw a line from the center mark to the right edge mark.
- Cut along each line to create the clutch flap **(A)**.
- Fold the exterior rectangle widthwise with right sides together to create a 7 1/2" deep pocket; pin. Stitch along each side using a 1/4" seam allowance.
- Repeat to create the clutch lining.
- To mark the male snap position, mark a small dot 1 1/2" below the flap point on the lining right side, making sure it's centered within the flap.
- Center the male snap over the dot, and then mark each prong on the lining right side. Install the male snap over the dot following the manufacturer's instructions.
- Fold the exterior and lining clutch upper edges 1/2" toward the wrong side; finger-press.
- Insert the lining into the velvet clutch, matching the flap points; pin.
- To mark the female snap, fold the lining flap right side over the exterior clutch wrong side, making sure the lining is even with the folded upper edges. Mark a small dot on the exterior wrong side at the male snap location, making sure it's positioned along the widthwise center.



Tip

To prevent warping the clutch shape when stitching the side seams, begin stitching at the upper edge and ending at the folded lower edge.

- Install the female snap over the mark following the manufacturer's instructions.
- Unfold the exterior and lining upper edges; press flat.
- Turn the lining right side out.
- Insert the lining into the exterior with right sides together, aligning the side seams, flap points and upper edge. Position the lining side seam allowances toward the clutch front; pin.

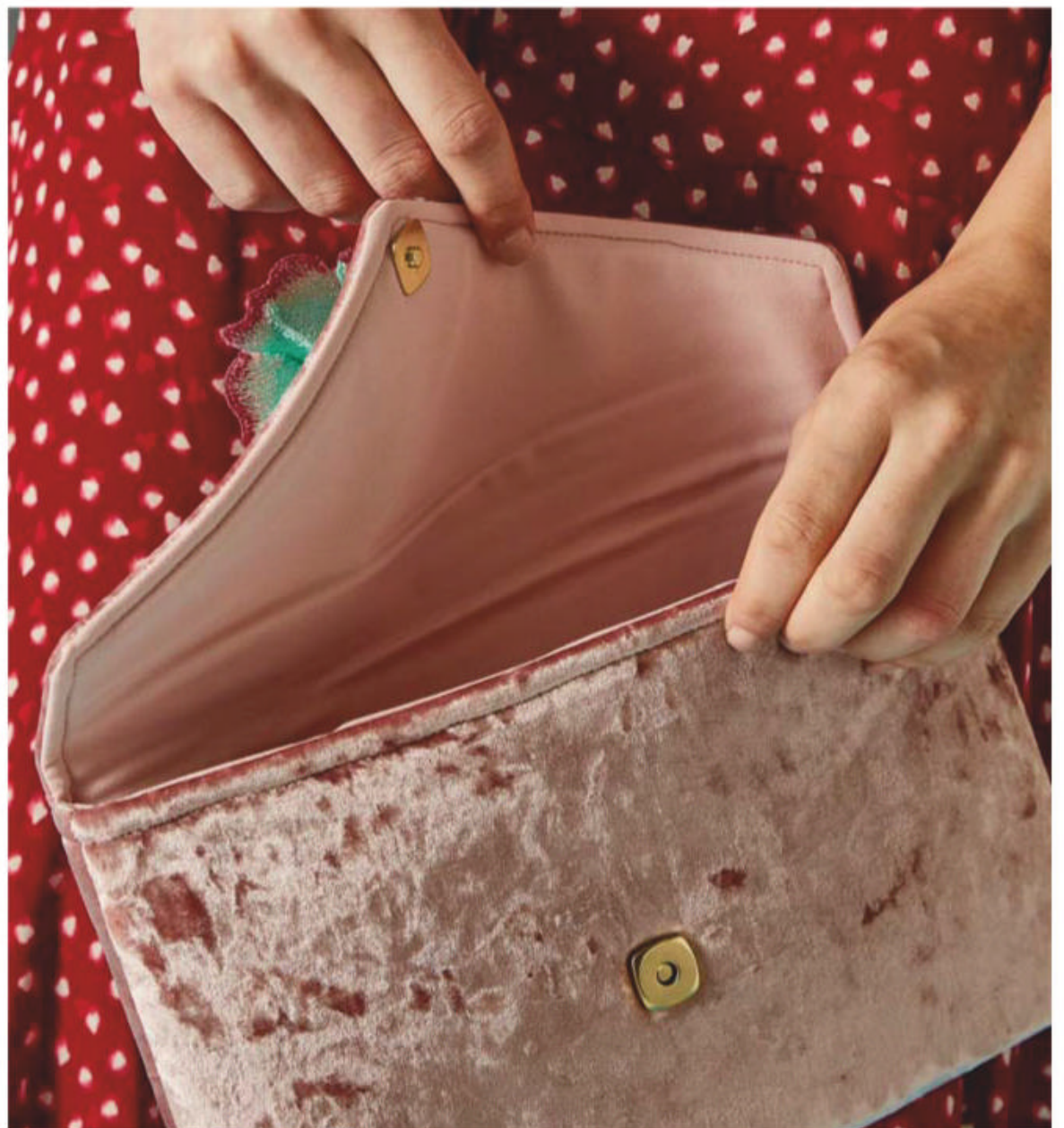
Tip

Stitch a pin to the back of the embroidery design to easily change up the look.

- Stitch the upper front edge using a $\frac{1}{2}$ " seam allowance, leaving a 5"-long centered opening for turning. Stitch the flap using a $\frac{1}{4}$ " seam allowance.
- Clip into the seam allowance at the inverted corner where the flap folds over, being careful to not clip through the stitching.
- Turn the clutch right side out through the opening. Use a point turner to push out the corners.
- Topstitch the clutch flap and opening from the wrong side using a $\frac{1}{4}$ " seam allowance.
- Press the clutch flat using a pressing cloth, but do not press the snaps. If needed, place several heavy books over the clutch for two hours to flatten it.

EMBROIDER

- Load the chosen freestanding design into the embroidery machine.
- Hoop one layer of mediumweight water-soluble stabilizer; place the hoop onto the machine.
- Load the machine with the same thread in the needle and bobbin; install a 90/14 embroidery needle.



- Embroider the design, stopping the machine to trim any jump threads as necessary for a clean stitchout and changing needle and bobbin thread as indicated.
- Remove the hoop from the machine and the stabilizer from the hoop. Trim the stabilizer close to the design edge. Rinse and submerge in the design in water to remove the stabilizer; let dry. Check to ensure enough stabilizer is removed; if not, repeat to rinse the design. Some stabilizer should remain to give the design structure.
- If necessary, stitch or glue the design together according to the manufacturer's instructions.
- Audition the design placement on the flap front. Once satisfied with the placement, hand stitch the design in several areas to the front fabric only. 🧵

DESIGN

Freestanding succulent: Supple Succulent (Freestanding), Urban Threads; urbanthreads.com

SOURCE

Pellon carries 906F Fusible Sheerweight and FF78F1 Flex-Foam 1-Sided Fusible: pellonprojects.com.





edgy *does it* Dress

BY SANDRA GEIGER

Embellish the neckline of a stylish princess-seamed knit dress, and add faux leather accents at the collar and hem for extra flair.

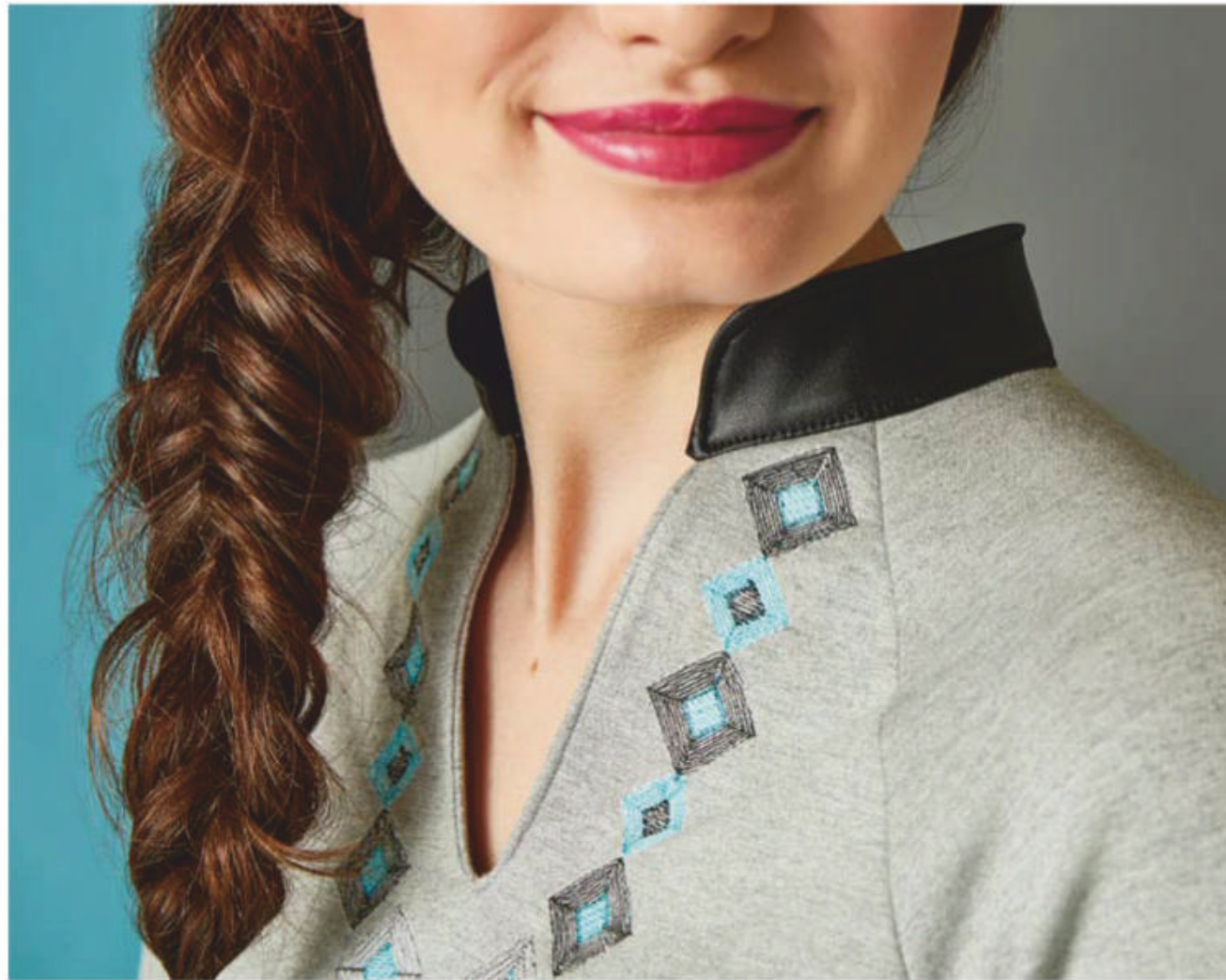
Butterick 6494,
View C

MATERIALS

- + Knit raglan-sleeved dress pattern (such as Butterick 6494, View C)
- + Ponte de Roma fabric (amount according to the pattern envelope plus ½ yard)
- + ½ yard of black faux leather
- + 1½ yards of tracing or pattern paper
- + Stabilizer: Fusible no-show mesh, mediumweight cut-away & water-soluble topper
- + Thread: all-purpose, bobbin & embroidery
- + Markers: fine-tipped permanent & removable fabric
- + Temporary spray adhesive
- + Vellum paper
- + Fabric clips
- + Neckline border embroidery design (approx. 5¼"x7"; see "Design.")

PREPARE

- Test the fabric marker on the fabric to ensure the marks will show up and are easily removed without damaging the fabric.
- Test the design on an extra piece of knit fabric. Make any needed setting adjustments.
- Fold the pattern or tracing paper and place the center-front pattern onto the fold. Trace the pattern using a fine-tipped marker. Transfer the stitching lines and grainlines.



- Cut out the traced pattern just beyond the marked cutting line.
- Place the center-front pattern on the knit fabric, aligning the grainline and ensuring an extra 4" on each side. Trace using a removable fabric marker.

EMBROIDER

- Print a template onto vellum paper at 100%. Cut out close to the design outer edges.
- Place the design template onto the traced center-front pattern to ensure it fits on the pattern and the entire design fits inside the stitching lines. If necessary, use embroidery

software to remove any design elements that don't fit the pattern piece. Also remove the center-front placket stitching lines and eyelets. *Note: This can also be done on the touch screen of some embroidery machines. If you don't have design editing capability, eliminate the design elements when stitching the design.*

- Load the design onto the machine.
- Cut a piece of fusible no-show mesh stabilizer long enough to cover the entire embroidery area. Fuse to the fabric wrong side following the manufacturer's instructions.



FAUX LEATHER FUN

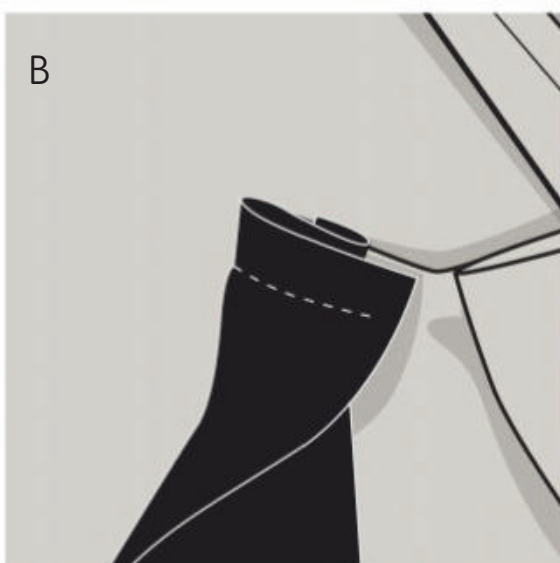
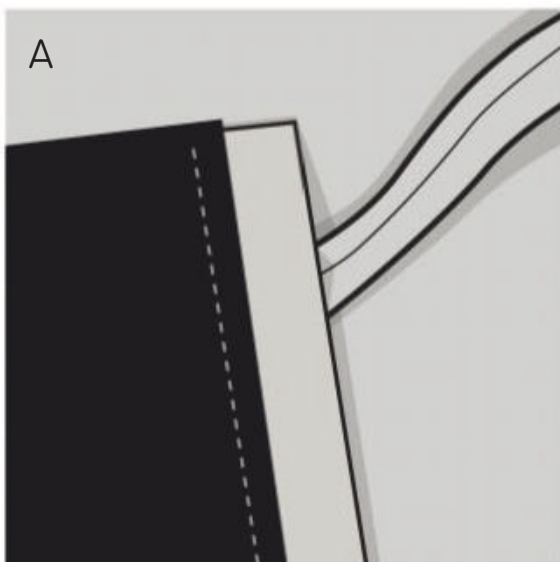
Follow these tips for successful faux-leather sewing.


- Any needle or pinholes will remain in faux leather fabric. Instead, use fabric clips and pattern weights to secure pattern pieces for cutting and hold seams together. Remember to not stitch over the clips!
- Use basting tape to hold fabric pieces in place for topstitching.
- Don't press faux leather with an iron. Use a bone turner to crease the fabric instead of pressing.
- Use a PTFE, or Teflon, presser foot to help the fabric glide under the foot. If one isn't available, use a walking foot, digital dual feed or cover the foot underside with cellophane tape.
- Increase the stitch length to 3mm for topstitching to produce even stitches.

- Place the design templates onto the fabric, and mark the center and corner placement marks for all designs.
- Hoop a piece of mediumweight cut-away stabilizer.
- Draw a line down the stabilizer center from the hoop upper-edge center to the hoop lower-edge center using a removable fabric marker.
- Spray the stabilizer with temporary adhesive. Place the fabric in the hoop, aligning the center markings; finger-press to secure.
- Spray the fabric with temporary adhesive and place water-soluble topper over the fabric; finger-press to secure.
- Place the hoop onto the embroidery machine. Align the needle with the center marks.
- Baste the fabric in place using the baste-in-the-hoop function, if available. If the machine doesn't have a baste-in-the-hoop function, hand-baste the fabric before placing the hoop into the machine.
- Stitch the design, clipping jump threads between color changes. Remove the hoop from the machine and the project from the hoop.
- Clip any remaining jump stitches; remove the basting stitches.
- Carefully remove the water-soluble topper following the manufacturer's instructions. Leave the cut-away stabilizer in place until it's trimmed during construction.
- If unable to stitch the entire design in one hooping, repeat to stitch the remaining design sections.

CONSTRUCT

- Place the center-front pattern over the embroidered fabric, aligning the design with the neckline and center-front line; cut out.
- Cut the collar from faux leather, using fabric clips or pattern weights to secure the pattern while cutting.
- Cut out all remaining pattern pieces from the Ponte de Roma according to the pattern guidesheet.
- Construct the dress according to the pattern guidesheet, but don't hem the dress. During construction, trim the cut-away stabilizer to the size of the front facing.
- Try on the dress and mark the desired finished length. Measure across the dress-front lower edge; record as the front-hem width. Repeat to measure the dress-back lower edge; record as the back-hem width.
- Cut one strip measuring $3\frac{1}{2}$ " x the front-hem width and one strip measuring $3\frac{1}{2}$ " x the back-hem width from the faux leather.
- With right sides together, clip the back-width faux leather strip to the dress-back lower edge; stitch using a 1" seam allowance.
- Repeat to stitch the front-width faux leather strip to the dress-front lower edge.
- Trim the faux leather seam allowance to $\frac{3}{8}$ ". Don't trim the knit seam allowance **(A)**.
- Fold the faux leather strips in half lengthwise with right sides together, aligning the fold with the dress lower edge. Stitch at the side seams using a $\frac{5}{8}$ " seam allowance **(B)**.



- Trim the faux leather seam allowances to $\frac{1}{4}$ ".
- Turn the faux leather binding to the right side, using a chopstick or other turning tool to poke out the corners.
- From the right side, topstitch $\frac{1}{8}$ " from each faux-leather hem-binding edge. 

DESIGN

Claire Neckline, Neckline to Hemline T-shirt Remakes II; shop.dzgns.com

SOURCES

Fashion Fabrics Club provided the black faux leather: fashionfabricsclub.com.

Madeira USA provided the 40-wt. Polyneon Embroidery Thread: madeirausa.com.

Robert Kaufman provided the Arietta Ponte de Roma in Heather: robertkaufman.com.



BERET DOUBLE PLAY

BY STACY SCHLYER

Discover two ways to personalize a basic beret with tonal embroidery for this season's hottest fashion accessory. Plus, learn professional tips and tricks for working with wool.



Rose Beret

Add tone-on-tone rose embroidery to a beret for a chic yet edgy look.

MATERIALS

- + ½ yard of 100% wool or wool felt
- + Cut-away stabilizer
- + Thread: embroidery & matching all-purpose
- + Removable fabric marker
- + Temporary spray adhesive
- + Small rose design (approximately 3¼"×3¾") & large rose design (approximately 3¾"×7¾"; see "Designs")

DRAFT

- Measure your head circumference using a flexible tape measure; record.
- On pattern or tracing paper, draw a rectangle measuring 2½" × the recorded measurement. Add ½" to the length measurement to account for seam allowances. Label as the band **(A)**.
- Draw a circle equal to the head circumference measurement.
- Draw a concentric circle 2½" from the first circle **(B)**.
- Quarter-mark each circle.

CUT

- Cut out the patterns.
- From the wool fabric, cut one band and two circles.
- Transfer the quarter marks to the fabric using a water-soluble fabric marker or by clipping notches.
- Remove only one wool circle from the pattern paper; this is the upper crown. With the pattern facing out, fold the remaining circle in half and make a small clip within the inner circle.
- Carefully cut out the inner circle; set aside. Denote the remaining ring as the inner crown.

EMBROIDER

- Mark the upper-crown center using a water-soluble fabric marker.
- Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary adhesive. Center the upper crown over the stabilizer, aligning the fabric and hoop centers; finger-press to secure.
- Embroider the small rose design.
- Remove the hoop from the machine and the stabilizer from the hoop. Carefully, cut away the excess stabilizer just beyond the design perimeter.
- Print two large rose design templates.
- Position the upper crown right side up on a flat work surface.



- Position one template over the upper crown, aligning the outer design edge 1" from the upper-crown perimeter and the design center with the small rose design; pin.

- Repeat to position the second template on the opposite upper crown edge; pin **(C)**.

- Mark the design centerlines using a water-soluble fabric marker.

- Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary adhesive. Position the upper crown over the stabilizer, centering the first design centerlines with the hoop center; finger-press to secure.

- Embroider the large rose design.

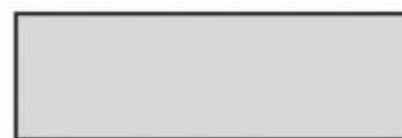
- Remove the hoop from the machine and the stabilizer from the hoop. Carefully, cut away the excess stabilizer just beyond the design perimeter.

- Repeat to embroider the remaining large rose design.

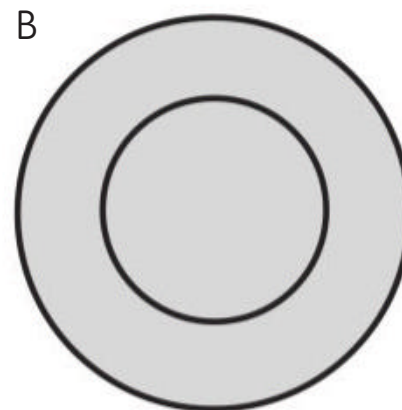
CONSTRUCT

- Fold the band in half widthwise, aligning the short edges. Stitch the short edges using a $\frac{1}{2}$ " seam allowance. Press open the seam. Quarter-mark the band.
- Fold the band in half with wrong sides together; press. Set aside.
- With right sides together and aligning the quarter marks, pin the upper crown and the inner crown. Stitch using a $\frac{1}{4}$ " seam allowance. Trim and press open the seam.
- With right sides together, pin the band to the inner crown, matching the quarter marks. Stitch the band to the inner crown using a $\frac{1}{4}$ " seam allowance; ease the band to fit if needed. Turn the beret right side out.

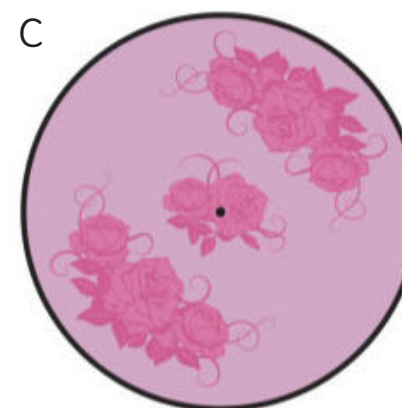
A



B



C





Heart Beret

Create a beret with bold cutwork embroidery and a freestanding lace bow.

MATERIALS

- + ½ yard each of 100% wool or wool felt & cotton fabric
- + Stabilizer: cut-away & water-soluble
- + Thread: bobbin, embroidery & matching all-purpose
- + Hand sewing needle
- + Water-soluble fabric marker
- + Cutwork heart design (approximately 6" square) & freestanding lace bow design (approximately 2¼"×3¾"; see "Designs.")

PREPARE

- Draft the beret according to the instructions for the "Rose Beret" on page 48.
- Cut out the patterns.
- From the wool fabric, cut one band and two circles.
- From the cotton fabric, cut one circle.
- Transfer the quarter marks to each fabric circle using a water-soluble fabric marker or by clipping notches.

- Remove only one wool circle from the pattern paper; this is the upper crown. With the pattern facing out, fold the remaining circle in half and make a small clip within the inner circle.
- Carefully cut out the inner circle; set aside. Denote the remaining ring as the inner crown.

EMBROIDER

- Load the cutwork heart design onto the machine. Thread the needle with embroidery thread and the bobbin with matching bobbin thread.
- Mark the upper crown center using a water-soluble fabric marker.
- Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary adhesive. Center the upper crown over the stabilizer, aligning the fabric and hoop centers; finger-press to secure.
- Embroider the cutwork design. When the machine stops, remove the hoop from the machine, but don't remove the stabilizer from the hoop.
- Carefully cut away the fabric and stabilizer within the heart shape.
- Center a piece of water-soluble stabilizer over the heart, securing with temporary spray adhesive or tape.
- Place the hoop onto the machine. Embroider the remaining design.
- Remove the hoop from the machine and the stabilizer from the hoop. Carefully remove the excess stabilizer from the design perimeter.
- Remove the remaining water-soluble stabilizer following the manufacturer's instructions. Let the fabric completely dry.
- Load the bow design onto the machine.



D



E




- Hoop a piece of water-soluble stabilizer. Place the hoop onto the machine.
- Embroider each bow piece. If needed, embroider the bow in as many hoopings as necessary.
- Remove the hoop from the machine and the stabilizer from the hoop. Carefully remove the excess stabilizer from the design perimeter.
- Soak each bow piece in water to remove the remaining stabilizer. Let the pieces completely dry.

CONSTRUCT

- Position the cotton circle right side up on a flat work surface. Position the upper crown right side up over the cotton circle; pin. Baste using a ¼" seam allowance; treat as the upper crown.
- Fold the band in half widthwise, aligning the short edges. Stitch the short edges using a ½" seam allowance. Press open the seam. Quarter-mark the band.

- Fold the band in half with wrong sides together; press. Set aside.
- With right sides together and aligning the quarter marks, pin the upper crown and the inner crown. Stitch using a ¼" seam allowance. Trim and press open the seam.
- With right sides together, pin the band to the inner crown, matching the quarter marks. Stitch the band to the inner crown using a ¼" seam allowance; ease the band to fit if needed. Turn the beret right side out.

FINISH

- Fold one main bow section in half widthwise with wrong sides together, aligning the short ends; pin. Hand or machine stitch the ends to secure.
- Repeat to stitch the remaining main bow section.
- Abut each bow short end together, making sure the narrower bow end is facing right side up; stitch **(D)**.
- Wrap the small rectangle around the bow center, abutting the short ends; stitch. Align the seam on the bow wrong side.
- Position the bow tie on the bow back; stitch **(E)**.
- Once completed, attach the lace bow in the desired location or to a pin back. 

DESIGN

Cutwork heart: Urban Threads, Dark Heart (Cutwork) (UT7313); urbanthreads.com

Freestanding lace bow: Urban Threads, Beautiful Bow (Lace) (UTZ1767); urbanthreads.com

Large rose: Urban Threads, Baroque Roses-Crescent (UT17630); urbanthreads.com

Small rose: Urban Threads, Baroque Roses-Angled Flourish (UT17637); urbanthreads.com



WORKING WITH WOOL

Learn essentials techniques for embroidering on wool fabric.

- Wool is a natural fiber that is great to embroider on. Use 100% wool with a tight weave, which supports a variety of designs, including complex ones.
- Wool doesn't fray and is very durable.
- Cut-away stabilizer provide the best support for embroidery on wool, especially after repeated wear and washing.
- To achieve the best embroidery, bond the wool fabric with the stabilizer before hooping. Spray the wool wrong side with temporary spray adhesive, and then finger-press it over a piece of cut-away stabilizer.
- Select a size 75/11 embroidery needle when embroidering wool. However, if the stitching looks fuzzy, try using a sharp needle. Sharp needles have a finer point, which creates smaller holes in the fabric resulting in a crisper design appearance.

CATCHALL CADDY

BY KATE ZAYNARD

Create a masculine accessory tray from embroidered cork. Change up the cork color and embroidery design to make an ideal gift for anyone in your life.



MATERIALS

- + Two 10" squares of cork fabric (See "Source.")
- + Paper-backed self-adhesive cut-away stabilizer
- + Size 100/16 topstitching or denim needle
- + Cotton embroidery thread
- + Fabric glue
- + Removable fabric marker
- + Four size extra small or small double-capped rivets
- + Rivet setting tool
- + $\frac{3}{23}$ " leather punch
- + Hammer
- + Embroidery design (approx. 7.48"x7.80"; see "Design")

PREPARE

- Load the design onto the machine.
- Test the removable fabric marker to ensure it's suitable for cork and easily removed. Mark one cork square center using the approved removable marker **(A)**.

Tip

If the stabilizer is too small for the hoop, cut two pieces that together will fit the hoop.

EMBROIDER

- Hoop a piece of self-adhesive stabilizer. Score and peel away the paper within the hoop. Place the marked cork square over the stabilizer, centering the centerlines in the hoop. Gently finger press to secure.
- If available, lower the embroidery machine foot so it sits just above the cork. Slow the machine speed. Install a 100/16 topstitch or denim needle into the machine.
- Place the hoop onto the machine. Embroider the design using bobbin thread in the bobbin.
- Remove the hoop from the machine and the project from the hoop. Carefully cut away the stabilizer close to the design edges.

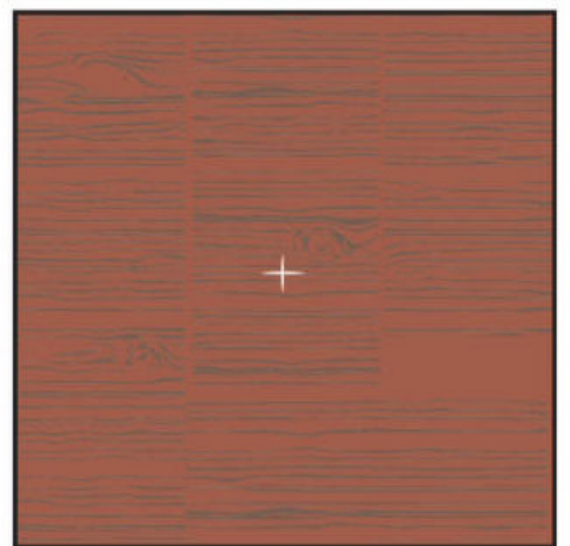
CONSTRUCT

- Place the embroidered square wrong side up on a flat work surface. Apply fabric glue to the square wrong side, at least $\frac{3}{4}$ " inside the outer edge **(B)**.
- Place the remaining square over the embroidered square with wrong sides together, aligning all edges. Smooth the cork from the center outward to get it as flat as possible.
- Cover the project with a plastic bag, and then stack heavy books on top to press it flat. Let sit while the glue dries according to the manufacturer's instructions.

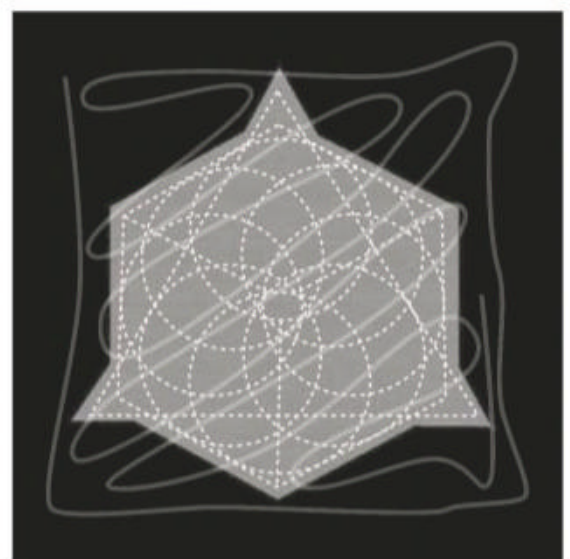
Tip

Use painter's tape to further secure the cork edges to the stabilizer.

A



B




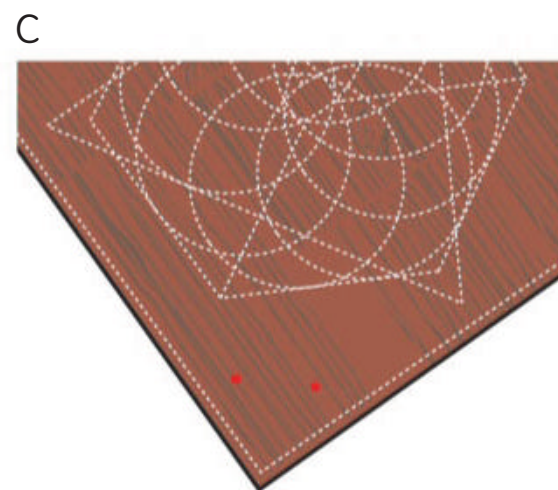


JUST CORKING

Cork is eco-friendly, renewable and very trendy. It's also a great surface to embroider on. While it acts like leather, vinyl and other non-fibrous materials in many ways (don't pin it!), its fabric backing allows it to take embroidery better than many similar fabrics. Read on to discover the best way to embroider cork.

- While cork isn't damaged as severely by dense stitching, it will eventually perforate. Consider density when choosing a design, avoiding designs with extremely dense and layered stitching.
- When marking on cork, consider what will both show up and remove effectively. Test markings on scraps before using a method on the final project.
- On the featured sample, a white chalk roller was used and found to be very effective, as it deposited well, was easily visible and wiped away quickly and easily.
- Cork can't be hooped, so use a self-adhesive stabilizer or adhere the fabric using a temporary spray adhesive. Tear-away and cut-away are preferable, as soaking cork to remove water-soluble stabilizer can damage the cork. Never baste or pin in the hoop, as holes are permanent.
- Use a large, sharp needle with a large eye. Topstitching and denim needles are ideal for embroidering cork.
- If available, lower the machine's foot to sit just above the cork while embroidering. Like with leather, the cork may close in around the needle a bit when it's down, causing the needle to pull the material up on its upstroke. Keeping the foot low minimizes this effect.
- Slow the machine speed; however, a speed slightly higher than the slowest available might work better, as it creates more momentum behind the needle. Try different speeds during test stitching to see what works best.
- When embroidering on any new material, be sure to test stitch to find the best combination of design, needle, stabilizer, thread and machine settings for your project.

- Designate the embroidered side as the right side.
- Using one of the thread colors used for the embroidery design, topstitch each edge $\frac{1}{8}$ " from the edge using a triple stitch and pivoting at the corners. Pull the thread ends to the wrong side; tie off.
- Using a removable fabric marker, make two marks 1" from each corner and $\frac{1}{2}$ " from each side edge **(C)**.
- Center a leather punch over each mark and punch a hole through both layers.
- Pinch one corner together with right sides together, aligning the holes. Push one rivet post through both holes and place the cap on the end. Set the rivet following the manufacturer's instructions.
- Repeat to pinch the three remaining corners. 



DESIGN

Sacred Geometry, Urban Threads:
urbanthreads.com

SOURCES

American & Efird provided the Signature 60-wt. cotton thread: seewhatmaterializes.com.

Baby Lock provided the Destiny 2 embroidery and sewing machine: babylock.com.

Fabric Funhouse provided the cork fabric in Brick House: fabricfunhouse.com.

Tandy Leather carries leather punches, rivets and rivet setting tools: tandy-leather.com.

MEOW POUCH

BY AMANDA CARESTIO

Divide an embroidery design into parts to create a closure tab, and stitch a sweet cat-themed purse in textured wool.





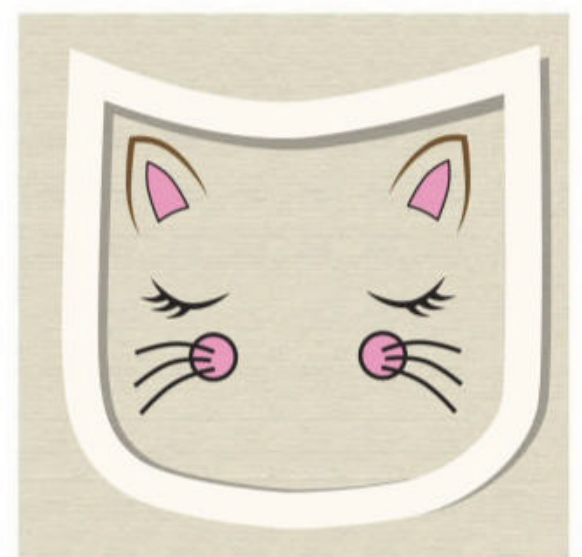
MATERIALS

- + Fat quarter each of 100% wool or wool felt in ivory & orange (See “Source.”)
 - + Fat quarter of coordinating cotton print
 - + Adhesive cut-away stabilizer
 - + Thread: embroidery & matching all-purpose
 - + Removable fabric marker
 - + Hand-sewing needle
 - + Store-bought purse handle (optional)
 - + ½" metal snap
 - + Cat face design (approx. 4.9×6"; see “Design”)
- Smooth the ivory wool in place on the stabilizer.
 - Stitch the design onto the wool, changing thread colors, clipping jump threads and advancing through the steps for stitching the nose and mouth. *Note: As an optional step, divide the design in software to create two separate designs, one that includes the eyes, whiskers and ears and one that includes the nose and mouth.*
 - Remove the hoop from the machine and the project from the hoop. Cut away the excess stabilizer.
 - Repeat to stitch the nose and mouth only on the orange wool.

PREPARE

- Download the Meow Pouch pattern from cmemag.com/freebies until Feb. 28, 2019. Purchase the pattern at interweave.com/sewing after the expiration date.
 - Tile and cut out the paper pattern pieces.
 - From the ivory wool, cut two 1"×3" rectangles for tabs and one bag body (for the bag back).
 - Fold the bag body paper pattern piece at the dotted line and cut two lining pieces.
- Fold the main bag body paper pattern piece in half and cut out the shape interior, leaving an even ½" edge. Unfold the pattern piece and place it over the stitched cat face, centering the design in the pattern frame. Pin in place or trace and cut out the face **(A)**.
 - Repeat to cut the nose from the stitched orange wool, using the nose pattern piece.

A



EMBROIDER

- Load the face design onto the machine.
- Hoop a piece of adhesive cut-away stabilizer. Score the stabilizer inside the hoop and peel away the paper backing.

SEW & TELL

A New Podcast About Modern Sewing

Welcome to the *Sew & Tell* Podcast! Listen in for some lively banter from your hosts, Meg, Amanda and Kate. They'll be offering up some great tips and expert knowledge along with some fun. They each have their own sewing background—fashion, theater and indie sewing—so they each bring their own unique perspective on the hottest topics in the sewing community. And who knows, you may also be a part of the show, as they'll be asking questions from our listeners and asking you to share your opinions.

New episodes are released every other Thursday on Apple Podcasts, Spotify, Stitcher or wherever you get your podcasts.

- EPISODE 1** *Get to know the hosts of **Sew & Tell** and learn where Meg, Amanda and Kate got their respective sewing starts.*
- EPISODE 2** *Go to Italy with Meg on a fashion sewcation, then sit in on a chat with Kelli Ward from True Bias about the best clothes to sew and pack for travel.*
- EPISODE 3** *Get ready for the holidays with a discussion of what to sew for your seasonal parties and what's great and not-so-great about sewing gifts.*
- EPISODE 4** *Prepare to jump into the new year by discovering our hosts' sewing resolutions and planning out some of your own.*
- EPISODE 5** *Learn about Meg, Amanda and Kate's tried-and-true patterns and maybe discover something to add to your repertoire.*
- EPISODE 6** *Take advantage of Meg's fashion expertise to dig into the new spring trends and get a look at what's hot for 2019.*



Meg Healy

**"If it's not lime green,
I'm not wearing it!"**

BurdaStyle Online Editor;
Lead Educator, BurdaStyle Academy



Amanda Carestio

**"I'm a slightly crunchy sewist
with a deep love for linen
and boxy silhouettes."**

Senior Editor, Sew News and
Creative Machine Embroidery



Kate Zaynard

**"Ask me about costume history...
and also about my cats!"**

Creative Editor, Sew News and
Creative Machine Embroidery

Brought to you by **Sew News & CME.**



*Modern Sewing,
Seam by Seam.*

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BERNINA
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furry friends FOBS



BY KATE ZAYNARD

Stitch a cute in-the-hoop friend to use as a key fob or bag charm. Try out different materials for a wide range of looks.



MATERIALS

- + Two 3"x5" rectangles of felt, cork, vinyl, leather or fabric
- + Tear-away stabilizer
- + Thread: bobbin and embroidery
- + Embroidery or painter's tape
- + Appliqué scissors
- + 8mm snap
- + In-the-hoop design (approx. 2.07"x3.93"; see "Design")

EMBROIDER

- Download the Furry Friends Owl Fob design from cmemag.com/freebies until Feb. 28, 2019. Load the design onto the machine.
- Hoop a piece of tear-away stabilizer.
- Wind a bobbin with the embroidery thread that will be used for the final step. Use bobbin thread in the bobbin until the final step.
- Place the hoop onto the machine and embroider the first step to stitch the placement line.
- Remove the hoop from the machine, but don't remove the project from the hoop. Place one fabric rectangle right side up over the placement line, making sure the line is completely covered. Tape in place.
- Place the hoop on the machine and embroider the second step to tack down the fabric.



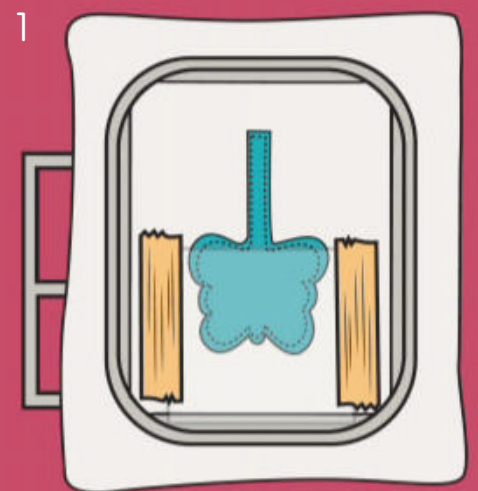
POCKET POSSIBILITIES

Add a pocket to the back of a fob to use as a pet tag, luggage tag or just as a place to tuck a special message.

- Cut a 3" square of clear vinyl, ensuring that one cut edge is perfectly straight.
- Follow the instructions at left, ending before the final embroidery step.
- Turn the hoop over. Place the vinyl square over the back of the main design (excluding the tab), positioning the straight edge at least 1/8" below the upper edge stitching line. Tape in place **(1)**.
- Step the design back one color stop so it's set to stitch the tacking stitches one more time.
- Place the hoop on the machine and embroider the next-to-last step again to tack down the vinyl.


The top edge should sit below the stitching, creating the pocket.

- Remove the hoop from the machine, but don't remove the project from the hoop. Carefully trim away the excess vinyl just outside the stitching line.
- Finish the project as described in the main instructions.





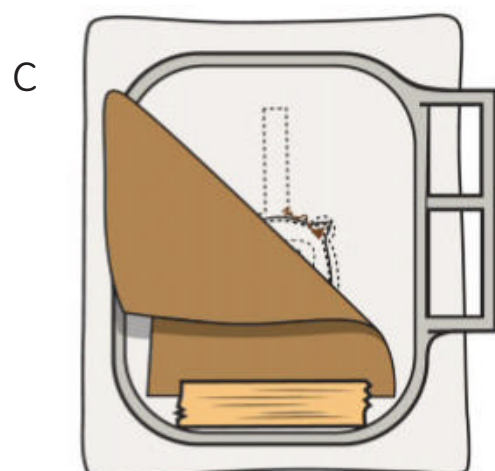
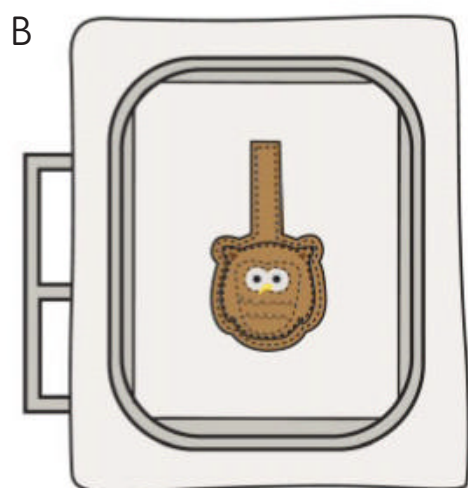
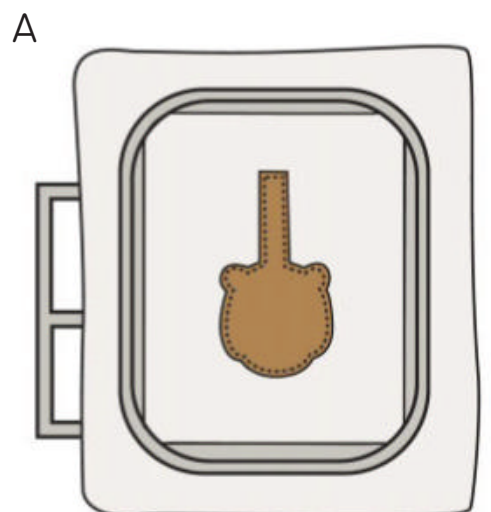
Experiment with different materials such as felt, cork and vinyl for a wide range of looks.

- Place the remaining fabric rectangle over the design on the hoop wrong side, making sure to cover all stitching lines. Tape in place **(C)**.
- Place the hoop on the machine and embroider the next-to-last step to tack down the fabric.
- Remove the hoop from the machine, but don't remove the project from the hoop. Turn the hoop to the wrong side and, using appliqué scissors, cut away the fabric only just outside the stitching line, being careful not to cut the stitches.
- Install the matching bobbin into the machine. Place the hoop onto the machine and embroider the final step to finish the edge with a satin stitch.
- Remove the hoop from the machine and the project from the hoop. Tear the stabilizer away from the edges. If desired, carefully trim any fabric that protrudes from the satin stitch edge, being careful not to cut the stitches.
- Attach the male snap just below the tab upper edge wrong side following the manufacturer's instructions. Attach the female snap to the tab wrong side just above where the tab begins. Alternatively, wrap the tab around a key ring or swivel clip and stitch the loop closed at the tab lower edge. 
- Remove the hoop from the machine, but don't remove the project from the hoop. Using appliqué scissors, cut away the fabric only just outside the stitching line, being careful not to cut the stitches **(A)**.
- Place the hoop on the machine and embroider the owl interior design, changing colors and trimming jump threads as instructed by the machine **(B)**.
- When two steps remain in the design, remove the hoop from the machine, but don't remove the project from the hoop. Turn the hoop over and trim any remaining thread ends.

Download the Furry Friends Owl Fob design

from cmemag.com/freebies until Feb. 28, 2019. Find the design after the expiration, and the rest of the collection, at interweave.com/sewing.





DESIGN

Download the Furry Friends Owl Fob design from cmemag.com/freebies until Feb. 28, 2019. Find the design after the expiration, and the rest of the collection, at interweave.com/sewing.

SOURCE

Baby Lock provided the Destiny 2 embroidery and sewing machine and the Madeira embroidery thread: babylock.com.



CME EXCLUSIVE FURRY FRIENDS FOBS DESIGN COLLECTION

Stitch a cute companion to keep you or a loved one company everywhere you go. This set of animal friends is stitched entirely in the hoop, and then easily made into a clip by adding snaps to the attached tabs or stitching the tab around a key ring or swivel clip. The light stitching on the face and satin-stitch finish make the designs ideal for almost any material, including fabric, cork, vinyl or leather. The collection includes an owl, butterfly, cat, dog, llama and unicorn. Find the collection at interweave.com/sewing.

Behind the Design with Hope Yoder

OF DESIGNS BY HOPE YODER, INC.

Hope Yoder started crafting about 20 years ago, when the “bedazzler” and puffy paint were popular embellishments. She has since graduated from her glue gun and glitter to making upscale professional embroideries and fun projects for her company, Designs by Hope Yoder, Inc. Read on to hear how she stays inspired to spread the love of machine embroidery, teaching people like you.



“There’s something so satisfying about having a job that you love that makes you look forward to beginning each new day.”

How do you stay creative?

I see ideas everywhere—in stores, online, social media—even on vacation. I read a lot and love *CME* magazine, as it’s been a source of inspiration over the years. I thought having my hobby turn into a career would make it hard to sew and create, but quite the opposite has happened.

What do you love most about your work?

I love it all but the best thing is when I’m out teaching events, and someone says to me, “That was the best tip and worth the whole admission.” Every time I hear that, I know I’m doing what I was called to do. There’s something so satisfying about having a job that you love that makes you look forward to beginning each new day.

Where do you draw inspiration?

Inspiration comes when I’m not looking. I like to keep up with what’s on trend by looking at sewing publications, Pinterest, Instagram and other social media sites. When I’m sitting in the airport, instead of people watching, I’m trend binging.

What’s your favorite thing you’ve designed?

Usually that’s my latest project. One of my most favorite projects is a bag from the new Steampunk’d XL Embroidery CD [shown above]. I love the large oversized machine appliqué design and how structured the bag looks and feels, especially that the back slips over a luggage or computer bag handle. It’s as pretty as it is practical. Now I’ll have to make a second one for me to use.



What are your favorite current trends in machine embroidery?

I love chenille, mylar, embossing and using a digital cutter and mixed media. What's even better is when I use our new Embellish Maker Software, and in one click I can upcycle an ordinary appliqué into one of my favorite techniques.

Where is machine embroidery headed?

I recently had the privilege of attending a sewing machine brand convention, and the new machines are just amazing. Hoops are getting longer and wider, so designs are getting bigger and bolder. The new technology makes it easier for the consumer to pop a design on a ready-made item without fear of poor placement. I'm seeing a significant rise in machine embroidered quilting for those of us who are free-motion challenged, and with the bigger hoops and latest machine features, echo quilting on our embroidery machine just got a whole lot easier.

What would you make if time were no issue?

With the auto-chenille feature in Embellish Maker, I'd make a bedspread or decorative throw out of chenille blocks created in the software and finish it on my machine.

What's your creative motto?

You know you have the right team when you don't just love the work you do, you like the people you do it with. 🧡

For more info, visit HopeYoder.com or find Hope on Facebook or Instagram.

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sewing room stock up



Thread

Which thread types make for great embroidery designs? The answer isn't as easy as you may think. Read on and stock up on the thread you'll use most so you're prepared for whatever project comes your way.

From rayon to polyester to cotton and more, the thread you choose greatly impacts the final embroidery stitchout, and it's best to have a plethora of thread types, as well as colors, on hand in your sewing room so you're ready for whatever design, project and fabric type you want to sew at any time.

Depending on the machine brand you own, there's a suggested thread brand to use. The color identifier for the built-in designs in the machine will correspond to the suggested thread brand. Some machines have the capability to convert the thread brand

on screen or in software so you're able to match the design colors with what you have on hand or your preferred thread brand. Color charts for each thread brand are also available to download online, so you can match the digitizer's intended colors exactly (or at least come really close).

Here you'll see many thread brands featured to showcase different colors, types and weights of major manufacturers in the embroidery industry. Decide which brand is right for you or purchase different brands, depending on the type, weight, spool shape and size you prefer.

THREAD OVERVIEW

Not too long ago, it was general practice to use rayon for all embroidery stitchouts. The sheen and strength unsurpassed many other thread types, and rayon was the most readily available specialty thread labeled for embroidery use.



Color charts from various thread manufacturers.

It's common practice now to use other thread types for stitchouts, depending on the fabric weight and intended end result. From rayon to polyester to wool and metallic, a few tweaks to the thread delivery (horizontal to vertical, external thread stands and various spool-pin cap sizes) and stitchout speed allow for much more thread experimentation. Plus, each thread brand provides great support on their websites to guide you through the embroidery process, leaving no stitchout to chance.



Rayon

Rayon is still the most preferred thread type for machine embroidery due to its high sheen and reflective nature. It's made from cellulose and can withstand the high speeds of most embroidery machines without breaking and shredding.



Cotton

Cotton threads are softer than rayon and polyester and more susceptible to breakage; however, slowing down the embroidery speed should eliminate the probability. Cotton thread is most suited to lightweight fabrics and also produces delicate freestanding lace. The matte finish of cotton produces great tone-on-tone embroideries that have a subtle finish rather than high-gloss impact.

Polyester

Polyester threads are similar to rayon in durability, but they aren't as shiny and reflective as rayon. The thread is man-made from oil and is synthetic. It's fade-resistant and colorfast, making it a popular option for projects that may suffer from frequent washing and/or wearing.



Silk

Silk threads are the best choice when working with delicate fabrics, such as satin, charmeuse and organza. Silk is surprisingly strong and can withstand the high speeds of most embroidery machines. It has a nice sheen and produces luxurious stitchouts that feel soft and supple. Use silk thread for lingerie embroidery or special-occasion garments when a couture result is desired (and when your wallet is full!).



Bobbin

Bobbin thread labeled as such is designed for use only in the bobbin for machine embroidery applications. It's lightweight yet durable and well suited for high-speed stitching. Typically in white or black, chosen depending on the stabilizer and thread colors, bobbin thread comes in many sizes and should match the thread weight that's used in the needle. The bobbin thread shouldn't be visible when a balanced stitchout

is complete. If the thread is seen, adjustments are needed including, but not limited to, rethreading, using a different needle size or type, rewinding the bobbin or slowing the machine speed. If the problem persists or the design is visible on the project wrong side when using or wearing, wind the bobbin with the same thread that's used in the needle and plan to switch bobbins with each color change.

SPECIALTY

The wide availability of specialty threads is part of what makes machine embroidery so fun! Most threads in this category require a specialty needle in order to ensure a balanced and proper stitchout. Many require a slower machine speed or a different threading method to ensure the thread doesn't twist or break on its way to the needle eye. Consult the thread manufacturer for specific tips regarding the thread in question. A couple of quick modifications are likely all you need to achieve a professional finish when using these threads.

Metallic

Metallic threads are fragile, especially when used at a high speed. Use a vertical spool pin, whether on the machine or as an external attachment, to greatly reduce breakage risk. Make sure to use a metallic embroidery needle, in the size appropriate for the thread weight.



Glow in the Dark

High quality glow-in-the-dark thread is polyester. The glow can last up to 10 hours in certain thread types; some need to be "charged" by putting the thread up to a light source, while others produce a subtle natural glow. This thread works best with dense fill stitch designs because the multiple thread layers produce maximum glow. Stock at least one glow spool in your sewing stash for Halloween décor, fun monograms or designs for kid rooms.



Glitter

Glitter thread is also flat, but it's twice as strong as traditional Mylar thread. Use a topstitch needle and slow the machine speed to its lowest setting for best results.



Neon

Not to be confused with glow-in-the-dark, neon thread is bright, strong and has a high sheen. Typically polyester, neon thread is colorfast and easy to sew.



Variegated

Variegated threads have a multi-colored dye pattern throughout. They are excellent choices for quilting designs, as the thread will stand out from the fabric to result in a striking finish. Variegated thread also works well for fill designs that lend themselves to a repeating color pattern.



Monofilament/Nylon


Speaking of quilting designs, monofilament thread is used when invisibility is desired. Quilting in the ditch or embroidering the final step to secure an applique design is done with professional polish using these types of invisible thread. Depending on the type, the thread may stretch when used at high speeds, so use caution when winding bobbins and embroidering certain design steps.

THREAD TEST

No matter the thread you use for your project, it's important to perform a test stitchout to ensure the stabilizer, fabric, thread and needle work together well to produce the intended result.

When working with an unfamiliar thread brand, type or weight, save each test stitchout and organize them into a reference binder. Note the brand, type and weight as well as the stabilizer brand and type, fabric type and any machine adjustments needed to produce a balanced stitchout.

THREAD KITS

Many thread brands offer kits, or "thread packs," containing complementary colors in different weights and types, depending on your machine embroidery needs. Purchasing a kit is a great choice when auditioning a thread brand for your next project. Often the kit will come in a color family suitable for a season or specific project, and many come with design downloads, too. Research the brand website to view available kits, and then locate a retailer near you for more support. They're happy to help! 

Tip

Choose the embroidery needle size based on the thread type and weight. Run the thread through the needle eye before installing it onto the machine to ensure it passes through without interruption.



Kits come in a variety of colors and weights and are a great way to test out new threads.

SOURCES

American & Efird provided the XYZ thread: amefird.com.

Aurifil provided cotton thread: aurifil.com.

Coats and Clark provided Bobbin, Glow in the Dark, Polyester Trilobal, 100% Polyester, Metallic and Variegated embroidery thread: makeitcoats.com.

Interweave provided the Robison Anton Moonglow thread: interweavestore.com/sewing.

Madeira provided the Wool embroidery thread: madeira.com.

RNK Distributing provided the Prewound Quilter's Select Bobbins, Polyester, Poly Cotton Poly, Premium Metallic and Variegated Floriani embroidery thread: rnkdistributing.com.

Sulky of America provided the Neon PolyDeco, Prewound Polyester Bobbins, Polyester Invisible, Rayon, Metallic Cotton + Steel Thread Pack, Cotton Petites Pack and Variegated Cotton Blendables thread: sulky.com.

Superior Threads provided bobbin, cotton, glow in the dark, invisible, polyester, silk and variegated thread: superiorthreads.com.

ThreadArt provided the XYZ thread: threadart.com.

Valdani provided the XYZ thread: valdani.com.

For more on thread usage and stitchout tips, download our free Embroidery Thread Techniques ebook at cmemag.com/embroidery-thread.html

now trending

In *the* Bag

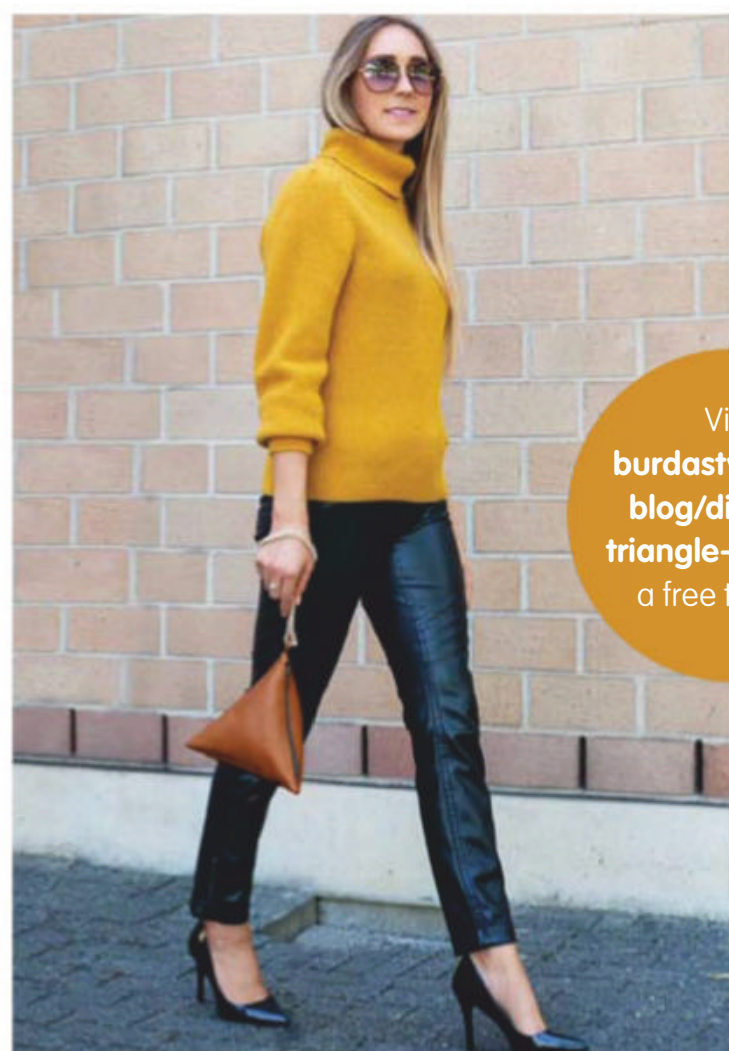
BY MEG HEALY

Unconventional geometric bags in spheres and triangles are trending in a major way. Add a chain strap and embroidery to bring your look to the next level.

BAG PATTERN

Look for a pattern with a round or triangular shape that has at least one flat surface to embroider.

Triangle Purse by BurdaStyle



Visit
[burdastyle.com/
blog/diy-mini-
triangle-purse](https://burdastyle.com/blog/diy-mini-triangle-purse) for
a free tutorial!



A chain serves
double duty to act
both as a bracelet
and a bag strap



Trend Inspiration

GETTY IMAGES/CHRISTIAN VIERIG/CONTRIBUTOR

EMBROIDERY DESIGNS

Look for an embroidery design that has a lot of different components so you can use many bright colored threads.



Colorful Asian Dragon
by Embroidery Library



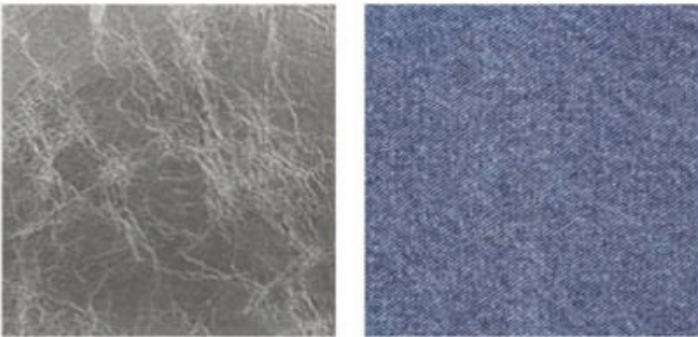
Sweethearts Embroidery
Collection from Internet
Embroidery Club



Boho Rose Embroidery Design
from Interweave

FABRIC SWATCHES

Choose a medium- to heavyweight fabric that's suitable for accessories. Use all one fabric or alternate panels to achieve the inspiration look.



Tip Embroider on the denim panel.

COLOR PALETTE

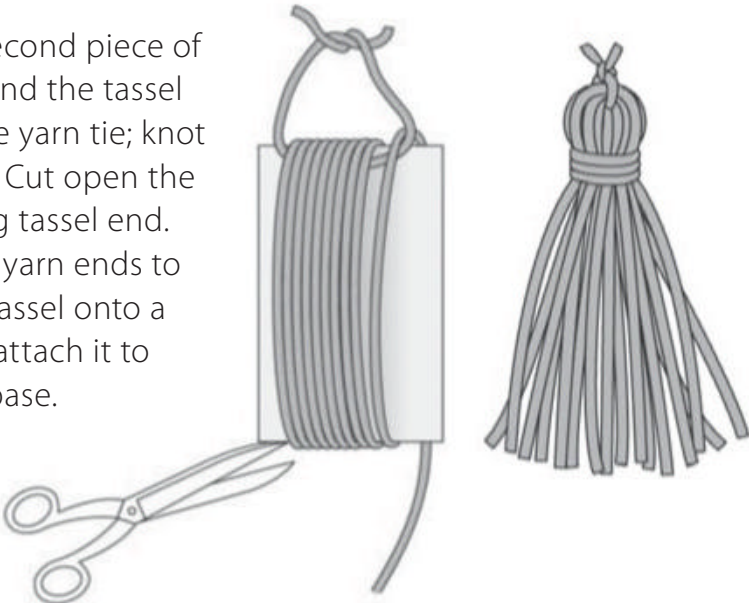
Try a fresh array of complementary hues for spring.



FINAL TOUCHES

Finish the bag with a dangling tassel made with matching thread colors to coordinate with the embroidery.

- Cut a 2 3/8"-wide piece of cardboard or use a ruler of the desired width. Wrap the yarn tightly around the cardboard or ruler. The tassel thickness is determined by how many times the yarn is wrapped.
- Slide the yarn wraps off the cardboard or ruler and tie together with a piece of yarn. Don't cut the yarn-tie ends too short because they're used to attach the tassel in place.
- Wrap a second piece of yarn around the tassel below the yarn tie; knot the ends. Cut open the remaining tassel end. Use both yarn ends to sew the tassel onto a ring and attach it to the bag base.



COLOR YOUR WORLD

Color this image using the medium of your choice: pencils, pens, markers, watercolors, you name it. Email a photo or scan of your finished rendering to info@cmemag.com and enter to win an assortment of adult coloring books!

Two winners chosen at random from all eligible entries will receive: *The Tula Pink Coloring Book*, *Farmer's Wife coloring book*, *Jim Shore Angel Coloring Book* and *Tula Pink's Coloring with Thread* from F+W Media. Find the full rules at cmemag.com/color_page. Contest valid Dec. 15, 2018 to Feb. 15, 2019.

Email info@cmemag.com or mail your completed coloring page to:

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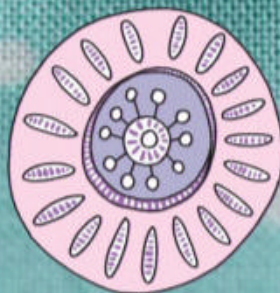
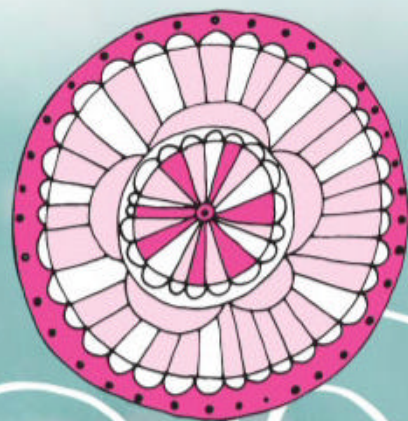
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